

DRAMATICS

An Educational Magazine for Directors, Teachers, and Students of Dramatic Arts

IN THIS ISSUE

ACTOR-MANAGERS

By PAUL MYERS

GUIDE TO GOOD PLAYS

JOHN W. HALLAUER

READING REHEARSALS

JOSEPH A. WITHEY

ECHOES: CHILDREN'S THEATRE CONFERENCE

BEST THESPIAN HONOR ROLL

1950-1951



Kirkpatrick as MES-
SENGER 7013 in HEAVEN
IN WAIT, a presenta-
tion of the San Pedro, Cali-
fornia, Senior High School
(Suite 435). Robert L.
Kirkpatrick, Sponsor, was the
director.



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By GWEN DAVENPORT

A Comedy in Three Acts

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are surprised to find that he is not a woman, but a very precise and impeccable gentleman. However, Belvedere is accepted into the household on the condition that, in return for board and lodging, it will be his duty to feed and care for the baby and to curb the destructive instincts of the two young boys. Belvedere soon realizes what a mistake he has made. The action rolls merrily along until Belvedere's first book is published and his claims of genius sustained.

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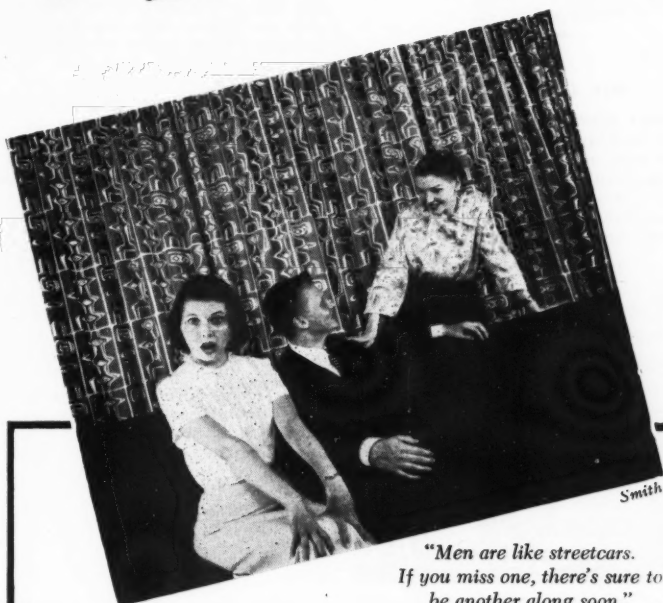
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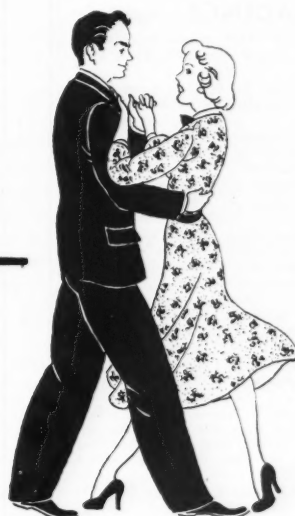
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men are like streetcars



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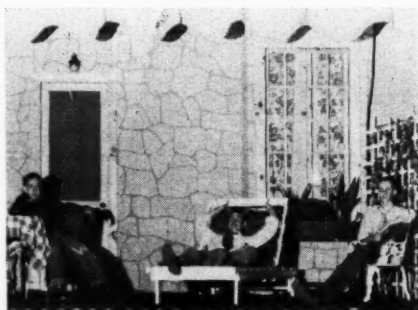
IT'S IU IN '52

ME, TRY OUT FOR A PLAY?

"It's not for me, pal, trying-out for a play! I'm no actor and I don't have the time. Besides, it's too much work memorizing lines and rehearsing every afternoon after school and at nights too. When do you have any fun?" The fun starts, pal, at the first try-out, continues through those afternoon and evening rehearsals up to and including the night of the play. And that big party of the cast after the show! Ask your friends who made the play, both cast and stage crews. Of course if you're lazy, do not come "knocking at the door."

BOY CRAZY?

"Boys aren't interested in dramatics!" "I cannot do plays which require large number of boys in the casts — they just aren't interested!" "Athletics take all our boys!" Mrs. Ruby Bright, Sponsor of Thespian Troupe 252, Dunbar, W. Va., High School, knows the answers to these



1,000 HOURS OF HIGH SCHOOL THEATRE

"gripes." John Seafler, Clyde McJunkin and John L. Sullivan, three members of her troupe, earned nearly 1000 hours' credit in dramatics and stage work during their high school days. **If you are boy crazy, are you sure you are not scaring them away?**

TWO POINTS OF VIEW

Mrs. Charles Cole, Sponsor of Thespian Troupe 712, Bates, Ark., High School, writes: "Under construction right now is our new high school and in it — **because my superintendent is thoroughly sold on the value of all phases of speech** — is a wonderful auditorium with a stage large enough to do theatre-in-the-round if we like. For lighting we have disappearing footlights, three movable borders, spots on stage and built into the auditorium ceiling, and a switchboard complete with many dimmers. Backstage we have space to spare, completely furnished dressing and make-up rooms with storage space, and adjacent to the big stage is a little theatre to be used for rehearsals and as

a projection room for visual aids. **Articles in DRAMATICS have given much help.**

"The big auditorium seats 1200, but future plans call for an accordion curtain to cut down the capacity to 350 so that we can limit audiences and repeat performances.

"I have 'overflowed,' I see, with much enthusiasm; but I think you especially will understand what this will mean to our own town in the Arkansas Ozarks, to me, to my students who never have enough of plays and to people for miles around who never see any 'stage plays' but ours."

Another Sponsor writes: "The school situation in Arkansas is not improved over what it was when the special session of the Legislature was called. **Superintendents are cutting down expenses wherever possible (except in the athletic program).** Many schools can have just seven or eight months of school next year. Just what this will do for the Dramatics and Speech programs remains to be seen. **These teachers need encouragement. Superintendents should be appealed to.** Moral: Find the right superintendent!"

MEET OUR MISS BROOKS!

The 1951 issue of the Yearbook of the Harvey High School, Painesville, Ohio, is dedicated to Miss Phyllis Brooks, Sponsor of Troupe 664. The dedication reads in part: "You have helped Harvey become more advanced in dramatics by being the advisor of LeMasque and Thespians. You have been the inspiration and director of all our school plays. Many a time you have made it possible for a group to attend a play in Cleveland or other field trips relating to dramatics."

LET'S PLAY FOR THE CHILDREN

By presenting one Children's Theatre play a year you will add stature to your Thespian Troupe not only among your future Thespians now in the grade schools, but among the parents of your community, who are really the deciding factor of all school activities. Our Sponsors who do Children's Plays are definitely sold on this project. Why not look over the catalogue of Children's Plays by writing to The Children's Theatre Press, Cloverlot, Anchorage, Kentucky? It's yours for the asking.

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Training in the arts is a rediscovery of feeling. The arts are ways of learning how much more the world is than simply a set of literal facts. In giving the young the experience of learning to apprehend the world with fullness and variety of feeling, one is extending to them one of the rare gifts of freedom.

Irwin Edman, Columbia University

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The Little Dog Laughed



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A Decidedly Different Story

Studious Laurie Huntington, a college sophomore majoring in psychology, is sincerely convinced — and with some justification — that her family is about to "crack up" under the strain of certain emotional and economic upheavals. Sid, her normally jovial father, is engaged in intense competition with Ted Wood, another used-car dealer; Martha, her normally charming mother, has become too conscious of "social emphasis" and false friends; and easy-going brother Wally is courting cute Joan Wood (daughter of Father's hated rival) . . . and catastrophe! . . . So Laurie rolls up her sleeves and goes to work. The entire household is immediately subjected to a battery of personal analysis: I.Q. tests, word association tests, "energy peak" and all manner of other examinations. Each member of the family becomes a "number" in Laurie's secret case-book, and each accepts her probing and theorizing docilely enough — *at first*. But when Laurie administers the famed Zombrowski Ink Blot Test to Mother's astounded and "snooty" friends, thus costing Father his chance to get a much-needed loan, well . . . it's too much. When Wally discovers and reads aloud from Laurie's case-book the "Assets" and "Liabilities" of the Huntington family, they decide to teach Laurie a much-needed lesson; and in so doing, they prompt some of the most amusing situations you're likely to find in *any* stage-story!

A Wealth of Dramatic Situations

Scenes your audiences will be talking about and *remembering*: the "regression-to-infancy" breakfast . . . the family, convinced they must find their "energy peaks," sitting around with thermometers in their mouths . . . Wally's mistaking Laurie's new boy friend for a foot doctor instead of a child specialist . . . "Birdman" Horatio P. Honeywell's startling "call" on Gus, the housewoman . . . The excitement — and resultant recriminations — emanating from Mother's socially prominent guests as they take the Zombrowski Ink Blot Test (the audience can take it, *too!*) . . . The never-to-be-forgotten "purge dance" in which the family shake off their "inhibitions" before the dumfounded Laurie and her embarrassed boy friend!

Characters Drawn with Integrity and Insight

Laurie, imbued with psychological zeal; Sid, her wryly good-humored father; Martha, her perplexed mother; Brother Wally, whose world is centered in adorable Joan Wood; Horatio, the befuddled "birdman"; Gus, who'd like to win him; Ted and Lillian Wood, secretly envious of the Huntingtons; and the five women "characters" who come to tea — and leave in a huffy hurry!

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In This Issue



HOW much time do you directors spend with your casts reading the play before you jump into active rehearsals? You may think you do not have the time, but after reading Joseph A. Withey's discourse on its value, you may discover (believe it or not) *Reading Rehearsals* save time.

AGAIN we publicly recognize those Thespians who have earned during the 1950-51 school year the coveted honor, *Best Thespian*. We feel that publishing the names of these students, a practice established in the early history of our society, is still an excellent idea although the list of names has grown extensively with the growth of our organization. Every effort has been made to include all names submitted on the Annual Reports.

BETTY J. BARTLETT, Sponsor of Thespian Troupe 461, Parma-Schaaf High School, Parma, Ohio, is this month's author of our Play of the Month, "Staging Men Are Like Streetcars." It is encouraging to know that our own sponsors are submitting to Dr. Blank, our editor of that department, their own experiences in producing these plays for publication. *Men Are Like Streetcars*, a play which only became available after January 1, rated sixth in our Thespian Play Summary of last season. You sponsors and Thespians must like it.

DINA REES EVANS, Sponsor of Troupe 410, Cleveland Heights, Ohio, High School, is one of our top authorities on Children's Theatre. The article of her work in this field is worthy of attention, as it is written by Miss Horton, our editor on Children's Theatre. Echoes of the Children's Theatre Conference held in California last summer, as reported by Miss Horton, Miss Frieda Reid and Miss Mazie G. Weil, Sponsors of Troupe 1000, Upper Darby, Pa., Sr. High School, are also included.

MR. HALLAUER and Mr. Myers continue their series on *Play Festivals* and *Today's Actors* respectively. Our department editors are as usual on the ball with their articles on radio, television, screen, the theatre in New York and play reviews.

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Money is everything! — according to Millionaire P. U. Morlock. In fact he's so infatuated with the green stuff that life for his family is a miserable ordeal. He refuses to let his daughter Mary become engaged to Joe Lanconi because Joe's papa is only a meat cutter. When Joe's father, Luigi, comes over to plead his son's case, he suffers a heart attack. But . . . when Luigi "comes back" to haunt Mr. Morlock, the wealthy one is nearly frantic. Luigi's ghostly antics cause Mr. Morlock, frustrated

and desperate, to take an overdose of sleeping pills. At this point, Lucifer, "rounder-upper" of lost souls, appears. Mr. Morlock begs for another chance; he sees the errors of his money-mad ways. He promises complete reform if . . . if . . . and Mildred, the maid, awakens him from the torment of his horrible dream. He is very much alive! And so is Luigi! And happiness comes to everyone! This happy, wholesome, lovable play can't miss. Audiences, casts, directors love it.

TEXAS: Miss Mary Frances Ball, Director of Dramatics, McLean Jr. High School, Ft. Worth, Texas, recently wrote us as follows: "Donald Payton writes, in my opinion, almost the only plays which are perfectly adapted to junior high school. Our audience loved 'Wilbur Saw It First' and so did I!"

WEST VIRGINIA: All our hats are off to this writer (Donald Payton) who really knows how to write an enjoyable teen-age play. We have presented all of his plays, for they are so successful and enjoyable. Please let me know when his next play is published.—Mrs. Johnson, Director of Dramatics, Bluefield, West Virginia.

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READING

REHEARSALS

By JOSEPH A. WITHEY

SHALL I read the play to the cast? Or should the cast read the play to me? Or shall I begin immediately to block out the action? One of these questions must be answered in the affirmative by the director planning his first rehearsal. Let us assume that the director deems a group reading necessary before beginning to block the action. If such is the case, a tested and effective agenda may be outlined in this way: Organization of the Group, Telling of the Story, First Reading of the Play, Discussion of the Play, Second Reading of the Play, Stimulation of the Group. The director will say that this agenda cannot be covered in a single reading rehearsal. Well and good! The time will be profitably spent if three or even four rehearsals are required.

Organization of the Group

Before the actors arrive the director should see to it that a sufficient number of chairs are placed in a circular arrangement in the rehearsal space. As a part of this circle a small table should be included; at this table the director and assistant director will sit. The circular arrangement provides for a closely knit group of which the director is a part; the actors will feel more freedom than if they were seated at a table, confined between table and chair; and, in addition more direct communication is effected between actor and actor when there is no intervening obstacle. Thus this particular arrangement of the rehearsal space provides a setting in which the actor can feel well adjusted.

When the actors have arrived, first the director announces the dates when the play will have its public presentation; then he proceeds to outline a tentative and general rehearsal schedule leading up to these dates. At this time the director may instruct his assistant to pass out cards upon which the actors record name, address, phone number, and any commitments (such as work) which may affect the drawing up of a definite rehearsal schedule for the next week. The director *should not* attempt to draw up the schedule at this time, but should inform the cast that the



Mr. Withey is reading a play with members of the cast on the stage of the Utica College Little Theatre.

schedule will be ready at the next rehearsal; the next rehearsal is then specified.

The director then informs the cast of the procedure for the remainder of the rehearsal period. In doing this he sets up certain goals for the group, gives a sense of order to the proceedings and acquires the confidence of the group in him as a leader. The goals set up by the director may well be these:

Group Goals

1. To understand the plot and its implications (theme).
2. To decide in what manner the plot should be presented.

Individual Goals

1. To understand the character in terms of his inner self.
2. To understand the character's relationship to the other characters in the play.
3. To understand the character's relationship to the plot.

Telling the Story

Scripts have not yet been given to the actors. They have been withheld by the director so that he may guide the actors in their preliminary study of the play, rather than have them attack the script alone in what may be a haphazard manner. In this way the impressionable actor avoids misconceptions as to the nature of his role by making his initial contact with it as a member of the group.

However, there is a danger in withholding scripts; when he does receive the script, the actor often concentrates solely on his own lines, failing to discern how he is related to the plot and to the other characters. To avoid this contingency the director must concisely summarize the plot in such a way that the actor will be eager to see how he fits into the picture. The use of such a preparatory device insures that the entire first reading will take on more meaning for the group. Also, by telling

the story, rather than reading the entire dialogue of the play, the director excludes the possibility of the actor imitating his interpretation in terms of general tone, mannerisms, inflections, and so on. Since the actor cannot possibly justify the imitation as being consistent with his present understanding of the character, such imitation is particularly unwise at this point.

Furthermore, if the director is a poor reader, the group will soon lose interest, and at the end of two and a half hours will be bored to extinction. If the director is a poor story teller, at least the group need not suffer long.

First Reading of the Play

After the director has completed his telling of the story, he should preface the first reading with a few suggestions as to the nature of the reading, and of the coincident *listening*. This reading will be restricted to a search for meaning; attempts at characterization and strong emotional feeling will be misplaced, and therefore had better be abandoned. *The reading should be conversational in quality.* If this kind of reading is agreed upon at the outset, the actors will be relaxed and able to think their way through the dialogue.

The director should stress, moreover, that all lines must be listened to carefully in order that the goals which have been set up may be achieved through discussion at the end of the reading. This admonition, if heeded, should prevent the actors from concentrating solely on their own lines. The director may find the reading much too rapid at the outset, but a few reminders as to the desirability of a conversational quality should soon slow the pace so that the dialogue may be followed thoughtfully by all.

The reading should be interrupted only for the correction of errors in the script or to answer questions raised by the cast with regard to speeches of

(Continued on page 31)

BEST THESPIAN

HONOR ROLL

1950 - 1951

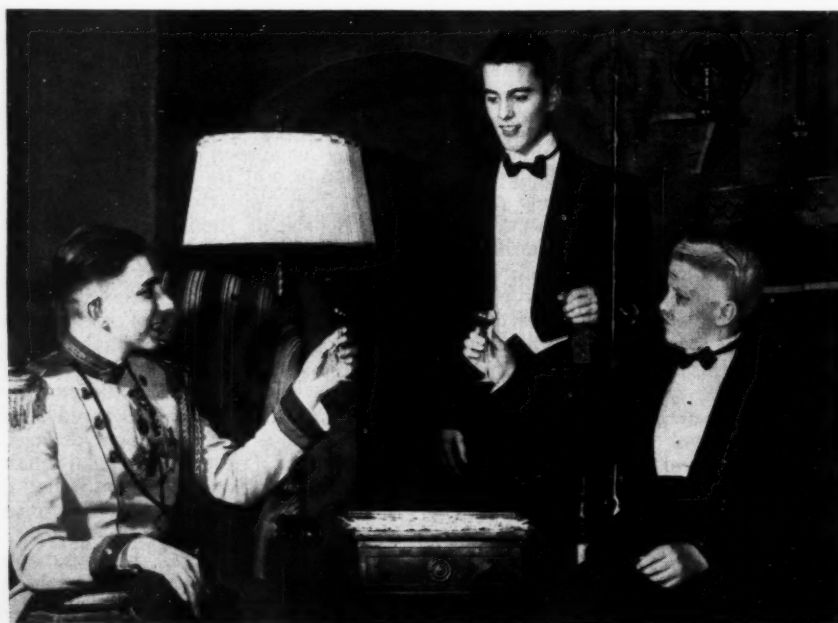
Janet Mailbius, Troupe 1, Natrona County High School, Casper, Wyo.
Wanda Bruce, Troupe 2, Senior High School, Fairmont, W. Va.
Columbus Carpenter, Troupe 3, East High School, Fairmont, W. Va.
Mona Rae Moore, Janice Wintermote, Troupe 4, Cody, Wyo., High School.
R. J. Fletcher, Ann Adams, Troupe 5, Plant City, Fla., High School.
Lee Freshwater, Marvin Fleshman, Troupe 7, Johnstown-Monroe High School, Johnstown, Ohio.
Audrey Pritchard, Lee Krogh, Troupe 9, Lincoln High School, Lake City, Minn.
Colleen Condon, Troupe 11, St. Clara Academy, Sinsinawa, Wisc.
John Bartlett, Della Love, Neoma Ritter, James Irwin, Troupe 12, Sac City, Iowa, High School.
Jim Fern, Troupe 16, Twp. High School, Harrisburg, Ill.
Doris Eckerson, Troupe 17, Aurora, Nebr., High School.
Bernard Wurger, Lucille Wilson, Troupe 21, Ben Davis High School, Indianapolis, Ind.
Kay Klayman, Lother Alley, Troupe 23, Williamson, W. Va., High School.
Don Nutter, Troupe 24, Noblesville, Ind., High School.

Mary Lou McClure, Troupe 27, Morgantown, W. Va., High School.
Ann Slossnagel, Douglas Denison, Troupe 29, Ashland, Ohio, High School.
Mary Dare Resley, Troupe 33, Ft. Stockton, Texas, High School.
Dolores Ann Haught, Troupe 34, Fairview, W. Va., High School.
Joan Summerlin, Madeline Eisenbrey, Troupe 35, Mainland High School, Daytona Beach, Fla.
Harvey Hilvitz, Marilyn Butler, Troupe 37, Centennial High School, Pueblo, Colo.
David Watson, Flossie Frazier, Troupe 38, Wabash, Ind., High School.
Marcia Wenicoff, Troupe 41, Glen Cove, N. Y., High School.
Elizabeth Whitten, Troupe 42, El Dorado, Ark., High School.
Nancy Branine, Troupe 47, Newton, Kans., High School.
William Mahan, Troupe 51, Grundy Center, Ia., High School.
James Phillips, Troupe 54, Clay Battelle High School, Blacksville, W. Va.
Robert Claytor, Troupe 55, Beaver High School, Bluefield, W. Va.
Susan Banks, Harry Brenn, Troupe 56, Moscow, Ida., High School.
Joyce Ann Kelly, Ellanor Pruitt, Troupe 57, Columbus, Ind., High School.



Pride and Prejudice, as presented by the Darien, Conn., High School, Thespian Troupe 308, Elsa Pettersson, Director.

Lou Ann Linne, Troupe 59, Danville, Ill., High School.
Betty Hinshaw, George McIntyre, Troupe 60, Boulder, Colo., High School.
Evelyn Beauvois, Kathryn Van Allen, Troupe 62, Oakwood Twp., High School, Fithian, Ill.
Fleur Varney, Richard Urban, Troupe 65, Rocky River, Ohio, High School.
Helen Aungst, Troupe 66, Lehman High School, Canton, Ohio.
Clarence Jones, LaRie Jensen, Kay Baird, Troupe 67, Rigby, Ida., High School.
Robert Moore, Carol Sundeen, Troupe 69, Sr. High School, Dubuque, Iowa.
Dorothy Baillie, J. Westerhausen, Troupe 70, Laramie, Wyo., High School.
Kitty Hanaker, Jean Tyree, Troupe 72, Alderson, W. Va., High School.
Susanna Mason, Marilee Lacey, Troupe 73, Manistee, Mich., High School.
Antoinette Rossitto, Wanda Benjamin, Troupe 74, Middletown, N. Y., High School.
Tate Minckler, Troupe 75, Union High School, Milwaukie, Ore.
Katie Pride, Troupe 78, Hot Springs, Ark., High School.
Ralph Baugh, Troupe 82, Etowah, Tenn., High School.
Charles Lambert, Conrad Wiley, Troupe 84, Princeton, W. Va., High School.
Joyce Wilson, Troupe 85, Mission, Texas, High School.
Eva Yahnig, Troupe 86, York Agriculture Inst., Jamestown, Tenn.
Bob Myers, Troupe 87, Sterling, Colo., High School.
Marilyn Casley, Troupe 88, Pt. Pleasant, W. Va., High School.
Delores Griffith, Troupe 91, Isaac C. Elston High School, Michigan City, Ind.
Don Trepte, Andrea Leader, Troupe 94, York Community High School, Elmhurst, Ill.
Jack Thrush, Troupe 95, Gettysburg, Pa., High School.
Dick Charlton, Fred Lyman, Troupe 98, Fayetteville, N. Y., High School.
Helen Early, Alton Register, Troupe 99, Weston, W. Va., High School.
Josephine Womack, Troupe 101, Midwest City, Okla., High School.
Bob Otis, Carlton Van Doren, Troupe 106, Senior High School, Champaign, Ill.
Betty Miles, Troupe 107, Newport, Vt., High School.
Joseph Brender, Troupe 109, Liberty, N. Y., High School.
David Jensen, Ronald Christensen, Troupe 111, Burley, Ida., High School.
Jeanne Clough, Troupe 113, Omak, Wash., High School.



Death Takes a Holiday, as presented by Franklin High School, Thespian Troupe 468, Cedar Rapids, Iowa, Ethel Roberg, Director.



The Thirteenth Choir, a production of the Danville, Ill., High School Players (Thespian Troupe 59), Mary Miller, Director.

Jay Smyser, Troupe 114, A. B. Davis High School, Mt. Vernon, N. Y.
 Billie Pennington, Troupe 115, Ceredo-Kenova High School, Kenova, W. Va.
 Betty Nell Dawson, Troupe 116, Mt. Vernon, Ind., High School.
 David Brown, Troupe 120, South Side High School, Rockville Center, N. Y.
 Caroline Beddow, Roy Bunting, Troupe 121, Stonewall Jackson High School, Charleston, W. Va.
 Thomas Garrett, Alirn Fox, Troupe 122, Newport News, Va., High School.
 Gary Gregory, Doris Coulter, Troupe 124, Jefferson High School, Portland, Ore.
 Fred Mulder, Troupe 125, Wetumpka High School, Wetumpka, Ala.
 Janice Sherwood, William Homan, Troupe 126, Senior High School, Alton, Ill.
 June Greene, Leonardos Carlos, Troupe 127, Salem, N. J., High School.
 Dorothy Brooks, Donald Whitaker, Troupe 129, Grapeland, Texas, High School.
 Rex Hammock, Phyllis Freebern, Merry Jessen, Troupe 130, Army and Navy Academy, Carlsbad, Calif.
 Ann Walters, Troupe 131, Bloomington, Ill., High School.
 Dan Nicolson, Carmaleta Sullivan, Troupe 133, Shenandoah, Ia., High School.
 Carol Radeghiero, Troupe 134, St. Francis Academy, Joliet, Ill.
 Arlene Cortez, Joe Puig, Troupe 138, Martin High School, Laredo, Texas.
 Marijean Rediger, Marlene Rouse, Troupe 139, Twp. High School, Bradford, Ill.
 Betsy Thomasson, Mary Ellen Simpson, Troupe 140, Nuttall High School, Lookout, W. Va.
 Nancy Kauppi, Troupe 141, Sault Ste. Marie, Mich., High School.
 Frances Branam, Mark Beymer, Troupe 142, Bloomington, Ind., High School.
 James Bidwell, Frank Braman, Troupe 143, T. L. Handy High School, Bay City, Mich.
 Mary Ann Alvey, John Rainey, Troupe 149, Paragould, Ark., High School.
 Jack Bailey, Eugene Ball, Troupe 151, West High School, Denver, Colo.
 Carl Martyn, Elinor Daugherty, Troupe 152, Elkview, W. Va., High School.
 Ted Millican, Troupe 155, Stow, Ohio, High School.
 Sylvia Koss, Lois Rupp, Troupe 156, Revere, Mass., High School.
 Joan Fogarty, Troupe 158, Bloomsburg, Pa., High School.
 Carolyn Carl, Troupe 159, Harlan, Ia., High School.
 Carole Johnson, Troupe 163, Harbor High School, Ashtabula, Ohio.
 Marcia Weinstock, Troupe 166, Morristown, N. J., High School.

Donald Smith, Troupe 168, Logan, W. Va., High School.
 Jack Drexel, Troupe 173, Central High School, Bellevue, Ohio.
 Peggy Jo Prind, Troupe 177, Sr. High School, Orlando, Fla.
 Mimi Johnson, Ronald Hassman, Troupe 178, Washington High School, Massillon, Ohio.
 Dorothy Simmons, Troupe 180, Comm. High School, Tuscola, Ill.
 Ethelee Roberts, Troupe 183, Bristow, Okla., High School.
 Barbara Vaughn, Ethel Smith, Troupe 186, Messick High School, Memphis, Tenn.
 Dorothy Steff, Francis Bognar, Troupe 187, Sr. High School, Brownsville, Pa.
 Mary McClure, Robert McGuire, Troupe 189, Magnolia High School, Matewan, W. Va.
 Arloah Norelius, Bonnie Peoples, Troupe 190, Coeur d'Alene, Ida., High School.
 Dorothy Ellison, Troupe 191, Webster Groves, Mo., High School.
 George Elgin, Troupe 192, Sr. High School, Keokuk, Ia.
 Barbara Behrens, Jeanen Sinclair, Troupe 194, Sr. High School, Oelwein, Ia.
 Joan Glyn, Donna Baker, Troupe 196, Seaman Rural High School, No. Topeka, Kansas.
 Ray McKnight, Henry Weis, Troupe 200, Charleston, W. Va., High School.
 Nick Reck, Troupe 202, Concord, N. C., High School.
 Jane Wimer, Barbara Scheideman, Troupe 203, Wallace, Idaho, High School.
 Alice Foster, Troupe 204, Welch, W. Va., High School.
 Regina Hunter, John Reffart, Troupe 210, Topeka, Kansas, High School.
 John Griffith, Troupe 212, Sherman High School, Seth, W. Va.
 Charlotte Brown, James Kaehler, Ardis Trulen, Troupe 213, Central High School, Red Wing, Minn.
 James Shughart, Troupe 214, Carlisle, Pa., High School.
 Richard Jacobson, Troupe 215, Stambaugh, Mich., High School.
 Monte Hancock, Rosalind Lawson, Troupe 216, Sunset High School, Dallas, Texas.
 Andrew Lim, Troupe 217, Cristobal, C. Z., High School.
 Robert Fluharty, Troupe 218, Mannington, W. Va., High School.
 Fred Hindley, Troupe 220, Willoughby, Ohio, High School.

IN MEMORIAM

Robert Rippeteau, Honor and Best Thespian (1950-51) of Troupe 234, Hays High School, lost his life in the flash flood at Hays, Kansas, May 22, 1951. Bob was an honor student, vice-president of his sophomore class, and a member of many organizations - glee club, band, orchestra, student council, debate team, and the National Thespian Society. His love for Hays High and his devotion to music and dramatics should be an inspiration to his fellow students whose love and respect he held. The faculty and students feel a distinct loss in the tragic death of this talented friend.

John Hansen, Troupe 221, Sr. High School, Baker, Oregon.
 Nancy Jo Helmer, Donald Krizan, Troupe 223, Bradley, Bourbonnais High School, Bradley, Ill.
 Shirley Thacker, Troupe 224, Louisa County High School, Mineral, Va.
 Walter Foster, Margaret Alexander, Troupe 225, Comm. High School, Lincoln, Ill.
 Lois Kinley, Robert Baltzley, Troupe 226, Washington Irving High School, Clarksburg, W. Va.
 Ed Corninas, Troupe 227, Bryan, Ohio, High School.
 Barbara Frey, Troupe 229, Ft. Madison, Iowa, High School.
 Frances Hafer, Troupe 230, Ft. Hill High School, Cumberland, Md.
 Shirley Stine, Troupe 231, Alliance, Ohio, High School.
 Terry Strong, JoAnne Miller, Troupe 232, Rosedale High School, Kansas City, Kansas.
 Sue Repke, Troupe 233, Glenbard Twp. High School, Glen Ellyn, Ill.
 Anna Lu McFarlin, Troupe 234, Hays, Kans., High School.
 Bill Thistlewood, Troupe 236, Cairo, Ill., High School.
 Joyce Dodd, Troupe 238, Sr. High School, Oil City, Pa.
 Milton Beach, Harriet Henderson, Troupe 240, Sr. High School, Lubbock, Texas.

(Continued on page 26)



Tom Sawyer, Children's Theatre production. Pontiac, Mich., Sr. High School, Thespian Troupe 499, Mary Parrish, Director.



New members of Thespian Troupe 1077 of Springfield, Pa., High School, installed on May 28, 1951, Edith Bigelow, Sponsor.

ANY investigation into the careers of contemporary actors would be worthless without examining some of the features of the theatre in which they operate. In the tradition of the English-speaking theatre the pinnacle of an actor's ambition has been toward becoming an actor-manager. Most of the important figures functioned in this capacity: David Garrick, William Charles Macready, John Philip Kemble, Edwin Booth. In a less remote period the list of actor-managers might include Henry Irving, Johnston Forbes-Robertson, John Drew, Walter Hampden.

The physical and economic set-up of today's theatre does not permit the actor-manager to function in the sense that the aforementioned worthies would think suitable. Sir Henry, for example, ran the Lyceum in a very autocratic style. He was the sole arbiter of everything that happened within the theatre — and of a great amount that took place in the private lives of his company. Sir John Martin-Harvey (who became an actor-manager himself) writes most knowingly in his *Autobiography*: "The monarch, the head of the school, the head of the firm, the 'star' in the theatre, the parent in his study were all hedged about in those days as though they were something more than mortal. In some instances this arrogant aloofness must have been offensive. Augustin Daly, the American theatrical manager, did not permit the members of his company to bow to him in the street. There was nothing offensive about the remoteness of Irving from any intimacy with his company..."

Obviously there has been considerable relaxation of these definitions of caste in today's theatre. No director, producer or even stage-manager could maintain

so autocratic a set-up. The actor-manager still exists, but he functions in a vastly different way from that of his predecessors. We shall look in this article at two of today's figures: Maurice Evans and Jose Ferrer. The Lunts and Howard Lindsays, who do qualify for consideration here, shall be saved for a later piece on acting teams.

Maurice Evans almost follows in the English actor-manager tradition. His early experiences in the theatre brought him into contact with actors who had worked under Irving or with other members of the Lyceum company. Born in Dorset, England, in 1901, his first public appearances were as a boy singer. His father, Alfred Herbert Evans, wrote dramatizations of Thomas Hardy novels for local amateur theatre companies. It is known that young Maurice appeared in at least one of these adaptations.

His first professional appearance was made at the Festival Theatre, Cambridge, as Orestes in *The Orestia of Aeschylus* in November, 1926. He spent all of that season at Cambridge playing (as the 10th edition of *Who's Who in the Theatre* terms it) "a variety of parts." This is the type of experience that the recent crop of young actors have found most difficult to obtain. Such laboratories simply did not exist in the United States in sufficient quantity or quality to fill the demand. Within the last decade fortunately the need has been seen and something has been initiated to remedy a critical situation.

Mr. Evans made his London debut in the summer of 1927 as P. C. Andrews in *The One-Eyed Herring*. A perusal of reviews of the production produced no mention of young Maurice's performance in this highly successful "melodrama of booze and blood." His second

ACTOR MANAGERS

By PAUL MYERS

London play was another melodrama which told of spies in the League of Nations. The role of Stephani in *Listeners* did, at least, win him this mention in the London *STAGE* of February 16, 1928: "... and other roles are filled by Messrs. W. Humphreys, Maurice Evans, Ernest Haines and Miss Mona Harrison."

Maurice Evans burst upon the New York theatre with a great impact. His appearance as Romeo opposite Katharine Cornell in 1935 and his subsequent enactment of Napoleon in *St. Helena* took the town by storm. He was hailed as an actor of full maturity and little was said about all of the training and experience that had gone into the forming of this actor. A detailed list of the roles he played between his London debut in 1927 and his appearance in this country would be too lengthy to supply here. A partial listing, however, must mention Hamlet, the Dauphin in *Saint Joan*, Edward in *The Voyage Inheritance*, Iago in *Othello*, Second Lieutenant Raleigh in *Journey's End*, Prof. Agi in *The Swan*, the title role in *King Richard II* and Adolphus Cusi in *Major Barbara*. There are few places in the theatre of our country where a young actor could gain such experience in a lifetime. This all transpired in eight years.

In the fall of 1934 Miss Cornell produced a magnificent revival of *Romeo and Juliet*. Basil Rathbone and Brian Aherne played Romeo and Mercutio respectively. The following year when Miss Cornell wished to take the production on tour, two young English actors were imported for the roles: Maurice Evans and Ralph Richardson. The production returned to New York for a brief engagement in December, 1935 — this marked Mr. Evans' New York debut. The following March Miss Cornell produced Shaw's *Saint Joan* and Evans was seen as the Dauphin.

His first starring role hereabouts was in *St. Helena*, which bowed here October 6, 1937. Though the play about the exile of Napoleon did not please all of the local reviewers, Mr. Evans' performance set them cheering wildly. Brooks Atkinson wrote in the *NEW YORK TIMES*

(Continued on page 32)

GUIDE TO GOOD PLAYS

By JOHN W. HALLAUER

As play directors we may be thoroughly convinced of the educational necessity and the advantages of selecting a play of merit upon which to work in high schools. Even with this conviction, however, we may have further problems, particularly if we have not been trained in drama. We may not know except in a very general way how always to tell the good play from the bad. It is impossible to give a complete analytical and evaluative scheme here, but a list of things to look for and things to avoid can be of help.

What to Look for in Selecting a Play

A play should say something worth saying about life and human relationships. This does not mean that it need necessarily always be profound or even original. Its theme may be slight or sometimes even trivial, as long as its comment upon life is true — not a half-truth or a false view of human beings and society. A play which says, "Extreme jealousy is destructive," fits the truth of experience; but a play which says, "The simplest life is always the happiest," is at best uttering a half-truth; and one which says, "All rich people are unhappy as a result of their wealth," is definitely false.

A play should make some revelation of meaningful character, and at least some of the characters of a play should be other than stock types. They should be consistent but should bear within themselves the capacity for change and the ability to surprise within the limits of their natures. They should learn something from the experiences they go through. Even if characters are fantastic, symbolic, or personifications, they still must carry some relationship to recognizable human beings and human experience. This is just as true of farce and comedy as of serious drama, for no matter how far it may grow beyond absolute reality, genuine comedy must remain rooted in recognizable human situations.

The plot of a play must be consistent within itself and consistent with the characters. A plot should not rely entirely upon coincidence to create its

(Continued on page 34)



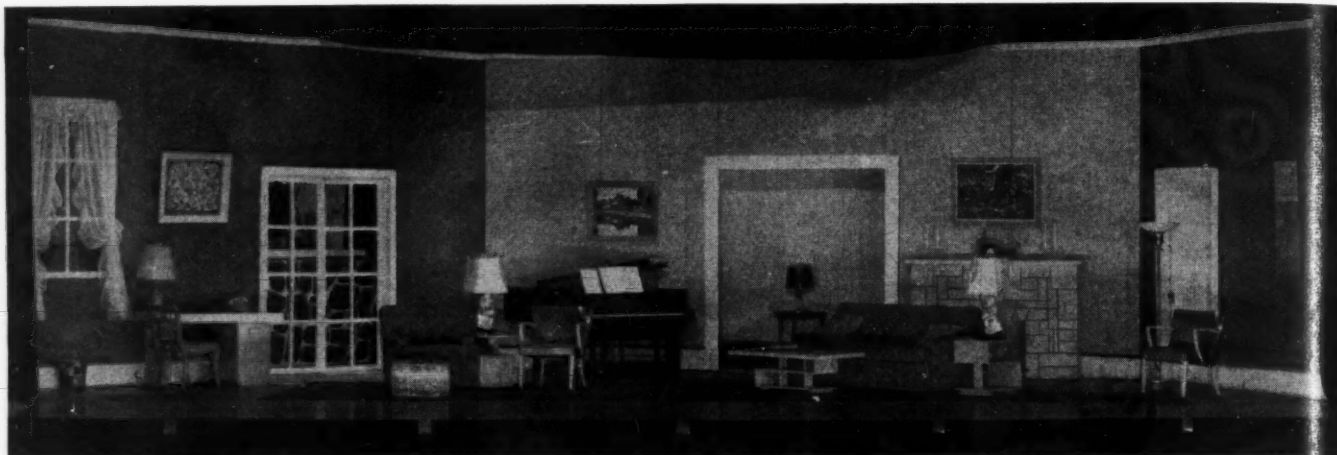
Director Mrs. William Currier Atkinson of Army and Navy Academy's (Carlsbad, Calif.) top honor winning troupe is awarded a spotlight by Pasadena Playhouse General Manager, Charles F. Prickett, while her cast looks on. Mrs. Atkinson is the Sponsor of Thespian Troupe 130.



Here pictured is Harriet Henderson, Milton Beach and Betty Doris Hamilton in a scene from *Rosalind*, a one-act play entered in the Texas Interscholastic League One-Act Play Contest, by the Senior High School, Lubbock, Texas (Thespian Troupe 240). Directed by D. M. Howell.



Director Carol Flanagan (center 3rd row with glasses), Sponsor of Thespian Troupe 295, is pictured with her prize winning Pomona, Calif., High School cast and crew in Pasadena Playhouse Patio.



The set as created by the stage design class under the guidance of George Loomis, Art Director, for the production, **Men Are Like Streetcars**, of the Parma-Schaaf High School, Parma, Ohio. Miss Bartlett directed.

Staging

MEN ARE LIKE STREETCARS

PLAY OF THE MONTH
Edited by Earl W. Blank

By BETTY J. BARTLETT

MEN ARE LIKE STREETCARS, a comedy in three acts, dramatized by Christopher Sergel from the book by Graeme and Sarah Lorimer. Five men and ten women; modern costumes and setting. Royalty, \$25.00. The Dramatic Publishing Company, 1706 South Prairie Ave., Chicago 16, Ill.

Suitability

THIS play is an excellent choice for an inexperienced high school dramatics group. Since the bulk of the characters are teen-agers, and since the plot involves a typical situation experienced by them, it is most acceptable. It is most worth while for a high school audience too, because it points the fact that sincerity is more socially acceptable than a "good line."

Plot

Here is a humorous, heart-warming story of Maudie, a teen-age girl, who in her opinion has outgrown the jeans and loafer stage that all of her friends are passing through. Her ways with men are envied by all her fellow male adorers, but when one of her schemes suddenly backfires, she hears about it from all sides. This adolescent teen-ager goes into her act for her bashful cousin, Joy, telling her all her plans about getting and keeping her men.

Casting

The leading part, Maudie, is the "sub-deb off guard." Here is a study of the conflicting emotions of a youngster trying hard to grow up. Maudie must be competent to fly into a rage and then, almost simultaneously, change to uncontrollable happiness. At no time does she strike an even keel.

It is extremely important that the bit parts be carefully chosen, since the

adolescent group scenes can compensate for a rather thin plot, and the characterizations of the three mothers in the third act can make up for a somewhat slow denouement. To get variation for Maudie's three girl friends, use contrast in voice, disposition and physical make-up. Use the same approach with the mother characterizations. The part of the Mother and Father can be stereotyped, comparable to the parents of Henry Aldrich. The young men in this script can be played straight.

Directing

It is the opinion of this director that actual production begins with the tryout period. After the announcement of the play, mimeographed cuttings are given to the two student directors. They in turn distribute them to all students interested in tryouts. It is required that the cuttings be memorized because many poor sight readers may be good interpreters if given the opportunity of preliminary study.

During the tryout period, the student directors explain the basic stage positions, common stage terms, and the plot of the play.

A tabulated record, kept by the two student directors and director, indicates the progress of each "would be" member. The director can give suggestions on interpretation. In that way it is very evident who best meets the requirements of the part.

The week which is set aside for this procedure is well worth the price, since the dividend is a fool-proof cast and a

back log of tryout people who serve as excellent committee chairmen.

During rehearsal, exercises in voice, diction, projection, and bodily coordination break the monotony of routine drill.

Analysis of the play as to the essential conflict, characterization and definition of type (comedy in this case) should be brought out only when the cast is in the proper stage of development. The above statement assumes that the director gives his actors opportunity to think or dig out his own characterization with the constant guidance of the dramatics coach.

Knowing the tricks of the trade on up staging, making an entrance, double takes, playing audience, and projecting stage personality are stimulating to new actors and bring results.

Rehearsals

A detailed rehearsal schedule is made out well in advance of tryouts. After final casting, this schedule, along with a congratulatory letter, is sent to the parents in order to secure complete cooperation. This play can be easily produced over a five week period, two hours a day, five rehearsals a week.

COSTUMES

by **EAVES**

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For ten years this director has used a "stunt" for line drill which has proved successful. The cast sits in a circle, enclosing a kettle. If a line is missed from the section of the play that is required to be memorized on that date, the offender throws in a nickel for each forgotten line. The money collected from "kettle night" is used for the cast party after the play.

The last two weeks are given over to "brushing" the play. In these rehearsals key scenes are pointed, act endings are stressed, and the tempo and beat of the play become a reality.

Stage Problems

Parma Schaaf High School is indeed fortunate in having a stage design class which uses initiative in creating original and distinctive settings. Mr. George Loomis, Art Director, explains in detail the setting problem.

"Our intention in designing a stage setting for *Men Are like Streetcars* was to create an intense perceptual experience for the audience, without becoming too obviously abstract. In order to accomplish a binocular quality we began with the general plan of a severe trapezoid area. The varied stage depths, recessed areas, and acting levels, were intended to increase the dramatic interest of the play. Thus the spectators as well as the players experienced the organic sensation of interacting with this stage design. However, to prevent the grand scale of this setting from becoming barren, a concert piano and a colonial fireplace were used as accessories.

"Local color as well as lighting schemes integrate the visual elements of a play if they are kept as a foil for the acting. The two-color scheme of the contrasted wall planes seemed not only to stress the feeling of depth, but also to alter the color effects of the costumes as the actors moved from background to background. Three paintings, by a competent local artist, in handsome frames made exciting accents on the large walls. Although our furniture was ex-

THESPIAN SCOREBOARD		
New Troupes Added During 1950-51 By States		States Having 10 or More Troupes
Illinois	10	Ohio 114
Ohio	8	West Virginia 37
Texas	8	Illinois 80
California	7	Iowa 57
Indiana	6	California 56
Pennsylvania	6	Indiana 48
Tennessee	5	Texas 44
Nebraska	4	Michigan 43
Wyoming	4	Pennsylvania 40
Iowa	3	New York 39
Michigan	3	Minnesota 38
Minnesota	3	Washington 37
New York	3	Kansas 33
Washington	3	Florida 31
Colorado	2	Idaho 31
Kansas	2	Oregon 26
Missouri	2	Tennessee 26
Montana	2	Arkansas 24
Oregon	2	Nebraska 24
Alabama	1	Oklahoma 23
Arizona	1	Colorado 20
Arkansas	1	Alabama 19
Connecticut	1	New Jersey 18
Florida	1	Missouri 17
Georgia	1	Wyoming 15
Idaho	1	Louisiana 14
Louisiana	1	Wisconsin 14
Mississippi	1	Montana 13
New Hampshire	1	South Dakota 13
New Jersey	1	Connecticut 13
New Mexico	1	Virginia 12
Oklahoma	1	Arizona 10
South Dakota	1	Massachusetts 10
West Virginia	1	Utah 10
Wisconsin	1	
Total	99	

1163

THESPIAN
TROUPES
LOCATED
IN
48
STATES
AND
IN
CANADA
PANAMA
CANAL
ZONE
ALASKA
HAWAII
JAPAN
DISTRICT
OF
COLUMBIA

1163

tremely contemporary in design the white woodwork gave the interior decoration a restraint.

"Settings for school plays may be rented from theatrical studios, but students should not be deprived of the satisfying creative experience of stage design. They should be able to explore new modes of visual and dramatic organization in order to foster hospitality to new forms and ideas, because progress of our culture comes from emerging change."

Lighting

The lighting plot is simple. A series of amber, blue and reds on overhead spots with whites down one third, were used throughout. The usual full floods on amber at exits completed this ordinary lighting plan.

Make-up

It is important that each student actor knows his own make-up problem. Two hours of rehearsal time are given to a demonstration of types of make-up and equipment. Each actor does his own paint job. This plan is effective and the results are quite satisfactory.

Costuming

Necessarily, because of the vivid set,

the colors in the girls' dresses had to be checked. Pastel colors—yellow, blue, pink, green—were effective. The boys wore summer suits.

Budget

The following budget was used: Royalty (2 performances) \$40.00; play books, \$12.75; programs and tickets, \$10.00; photography for posters, \$12.00; posters, \$1.00; paint, \$10.00; Total, \$85.75.

Publicity

Aside from the usual feature stories in the local papers, announcements on local disc jockey programs and skits on our own P.A. system, we used several novelty ideas. A large bulletin board was made in our shop. On this board we placed the baby pictures of the cast. Persons who identified members of the cast received free tickets to the production. The easel type display of cast was used and photographs of action scenes were changed daily on this board.

Results

The audience response was excellent. It was the type of play that they liked.

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announce the publication of the play, "Father of the Bride," a comedy in three acts by Caroline Francke, based on the novel of the same name by Edward Streeter, illustrated by Gluyas Williams. They take this opportunity, likewise, to inform interested producing groups that the play may be acted in most parts of the country, upon application for the necessary authorization, and payment of the fee.

It may be further added that this delightful comedy is calculated to appeal to dramatic groups and audiences of the most divergent tastes; that it requires a cast of ten men (and boys), and seven women (and girls), and perhaps a "few extras"—if a vulgarism may be allowed; and that it may be played within a single domestic interior setting.

The Service is obligated to charge the modest sum of 85 cents a copy for playbooks, while the fee for production will be specified upon application.

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DIALING AROUND

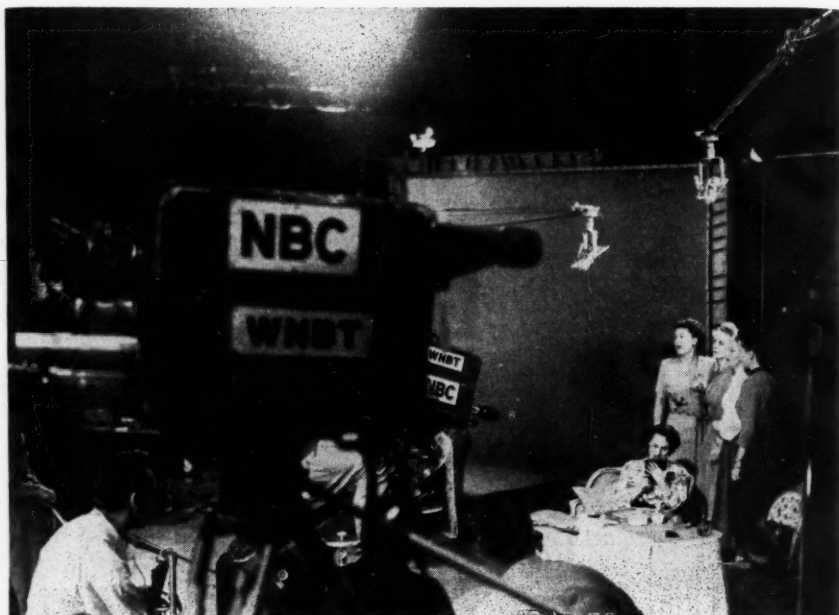
By SI MILLS

TO a jazz enthusiast Benny Goodman is the epitome of "good music." To the lover of "sweet swing" Goodman is a lot of noise. On the other side is the "long hair." But even this rank is split by having opera enthusiasts opposed to those who prefer symphonies. The one place there is little dissension is amongst the middle-of-the-roads — those who want the semi-popular (or light-classical) brand.

One of the proofs of this statement is *The Voice of Firestone* program, which came to radio in December of 1928. That means it is the oldest coast-to-coast network show of any kind. And in all of its 23 years of broadcasting, it has appeared on the same evening (Monday), at the same time and on the same network (National Broadcasting Company). It should be noted too that the program has been appearing on television in a "simulcast" since September, 1949. That means that there is a viewing as well as a listening audience. And it also means that since its inception "The Voice" has played to an audience of many millions.

The guest policy now in effect brings before the radio microphone and TV cameras such stellar vocalists as Lauritz Melchior, Mimi Benzell, Jane Froman, Helen Traubel, Jerome Hines and Rise Stevens in addition to the two regulars, Eleanor Steber and Christopher Lynch. As a matter of fact Miss Steber and Mr. Lynch were the alternating starring soloists from September, 1946, to early in 1950. Since 1928, however, there have been only four conductors, the present one, Howard Barlow, having taken over the baton in 1943 from Alfred Wallenstein.

It is quite fitting that one of the out-



Soprano Nadine Conner (seated at the table) being televised.

standing champions of American music and musicians should be Howard Barlow, a plain American from Plain City, Ohio.

Born in the Buckeye state, Barlow spent his childhood in Urbana, where he made his modest debut at the age of six singing a hymn in a Sunday School social. Several years later he started studying instruments, including the piano, cello, trumpet and timpani. The family, however, envisioned a business career for the lad.

When the family moved to Denver, young Howard had a music teacher named Wilburforce J. Whiteman, father of Paul Whiteman. The elder Whiteman gave inspiration and assistance to Barlow's musical ambition. Barlow later attended the University of Colorado and Reed College, where his musical interests matured. He came to New York to study music at Columbia University on a scholarship.

Barlow's fine voice (baritone) gave him aspirations to a vocal career, but he soon turned to choral conducting in New York and surrounding states. Soon he directed small instrumental groups to accompany the singers. With the arrival of World War I Barlow interrupted his musical career by serving with the Fossdick Commission and later as an army private. He was promoted in the field first to sergeant and then later to lieutenant.

After the Armistice he resumed his career definitely as a conductor. In 1923 he founded the American National Orchestra, composed entirely of American-born musicians. Each program featured at least one American-composed work. His next assignment came as musical director of the Neighborhood Playhouse, New York, where he arranged for the

music in *The Dybbuk* and *Grand Street Follies*.

With radio in its infancy Barlow was one of the pioneers to put classical music on the air. At a time when it was considered impractical to put symphonic music on the air, Barlow played not only symphonic music but full four-movement symphonies. And he brought to the vast radio audience for the first time compositions of native American composers.

Barlow has been associated with outstanding programs in the past, including *The Philco Radio Hour*, *Understanding Music*, the *Symphonic Hour* and the *March of Time*.

He is now musical director of two of NBC's outstanding music programs: *Harvest of Stars* and *The Voice of Firestone*.

In the concert hall, Barlow has achieved a position of eminence hardly equalled by other American-born and trained conductors. He has directed the nation's outstanding symphonic organizations, including the New York Philharmonic, the Philadelphia Symphony, the Cleveland, Detroit, Chicago, Baltimore, Rochester, Montreal, and the Los Angeles Symphonies. He has been acclaimed by tens of thousands in the Hollywood Bowl and the Lewisohn Stadium in New York.

It has been often said of this country that it is deficient in its pursuit of culture. This sort of claim seems to be given the lie when a program like *Voice of Firestone*, a presentation that is not sugar-coated by dialogue or humor, has maintained a tremendous audience over a long period of time. The facts that it is "good music," capably performed, and boasts decorous advertising are keys to its success. Here's hoping for many more years of the same!



Mr. Howard Barlow



Land of the Dragon, a Children's Theatre play, presented out-doors on an improvised stage by the Creative Playshop, Cain Park Theatre, Cleveland Heights, Ohio, Dina Rees Evans directing.

THEY call her "Doc" and she is one of those special people to the youngsters of Heights High School and the Cain Park Creative Playshop in Cleveland. Dina Rees Evans, as we know her, is a name of importance in Children's Theatre everywhere. In Cleveland in particular she has built something of lasting value for the youngsters fortunate enough to enjoy the opportunity of working under her guidance.

These lucky young people form Troupe 410 of National Thespians. And they include more than that: youngsters in Children's Theatre working with the high school people and one day to be part of 410, and those who are now alumni of the troupe. The latter include a couple of professionals, an M.F.A. from Yale, and graduates of University of Iowa and of other universities and schools of the theatre, who return to Cain Park to teach the younger fry.

The work of this group should be a challenge and an inspiration to other Thespians. Of course Miss Evans spent years building it to the point where it stands now. To other groups ambitious along this line, we might say: the sooner you start, the better.

Here is how Cleveland Heights's high school Thespians and Children Theatre members work and produce hand-in-hand.

Miss Evans teaches in Heights High School two courses entitled English and Dramatics I and II, two semesters with full English credit.

She also has an active dramatics club called Heights Players. The class in

Dramatics II usually does only studio productions in their "little theatre" which seats 75. The major productions, either on the big stage with an auditorium seating 1800, or in the social room seating 500, are all produced by Heights Players. They also present an extensive program of one acts in the little theatre. For this coming year they are also planning to produce children's plays and tour the children's hospitals.

CHILDREN'S THEATRE

THEY CALL HER *DOC*

By LOUISE C. HORTON

In addition to this work, many Heights Players assist Alice Kalish, supervisor of creative dramatics classes during after school hours in the elementary school. Mrs. Kalish works under the auspices of the City Board of Education Recreation Department, and presents two major productions with several performances during the Christmas and Easter holidays. The Heights Players not only assist

but also play the adult roles in the plays and help on all the crews.

As for the summer Miss Evans writes: "Our dramatics activity does not stop when school closes — we just move down to Cain Park Theatre." That is the famous out-door summer theatre in Cleveland Heights.

While the main stage puts on its season of eight weeks for adults, the Cain Park Creative Playshop has its own season for youth.

First there is their school, in which last summer they enrolled 300 children ranging from eight to eighteen, with about sixty in the senior or high school division. Fourteen teachers were employed, all trained in theatre, mostly with M.A.'s, and all experienced in creative dramatics and in Children's Theatre. It is in these classes that the Heights Players of the future are trained. Miss Evans writes further: "You can imagine what a spark this gives my winter work in the high school."

In addition to these classes, they offer a season of six weeks of plays for children. They have a fine puppet theatre and the live actors play on an improvised stage in front of it (see picture). Plans are underway for a small outdoor theatre that will seat around 700. It is the Cain Park policy to choose plays that call for both adults and children, casting senior students in the adult roles.

High school students find out what a thrill it is to play to a child audience. In one of the plays last summer, *The Land of the Dragon*, when Road Wan-

(Continued on page 20)

For Your Basic Theatre Library

THEATRE FOR CHILDREN

by Winifred Ward

A complete text-book, covering every detail connected with the production of plays for children. Richly illustrated with stage photographs from productions of Children's plays all over the country, as well as a number of text figures on costumes, settings, and properties.

Some of the Material Contained in This Book

History of Children's Theatre
 Present-day Children's Theatre in the United States
 The Use of Creative Dramatics in Children's Theatre
 Organizing a Children's Theatre
 Writing a Children's Play
 Choosing a Programme of Children's Plays
 Directing a Children's Play
 Acting for Children
 With an Adult Cast
 With a Child Cast

Costuming and Staging a Children's Play
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"DOC"

(Continued from page 19)

derer asks: "Who will carry a message to my Princess?" one little girl from the audience ran out onto the stage shouting, "I will!"

Of interest to high school dramatics instructors are Miss Evans' comments on this High School-Children's Theatre combination: "I think Children's Theatre is the answer to the problems of high school dramatics. I am convinced that we should build on the creative approach of the elementary schools, not on the hand-downs of the college drama departments. We should have much sounder programs if we could spread that philosophy. These teachers trained in creative dramatics have an approach to theatre that is far more educational and more broadly cultural than much of what is taught our college students who are the future high school teachers. . . . The high school people are apart from the children, but they are imbued with the same spirit, kindled by the same flame, and find their most satisfying outlet in the Children's Theatre."

There is much truth in what Miss Evans says, for only sincere acting will captivate a child audience and portraying characters for them gives the high school actor a chance to bridge that wide gap between playing child parts and adult parts which every high school dramatics coach recognizes as one of his

major problems. The adult roles in a children's play are not as subtly drawn as those in an adult play and give the young actor a chance to feel his way into adult acting.

The next appearance of this column

will carry news about other high school dramatics departments which work in some way in children's theatre. If you are doing something along that line, please let us know. Send in your information early.



Junior Class Play, *Our Miss Brooks*, of the Harrisburg, Ill., Twp. High School (Thespian Troupe 16), Lola F. Eddy. Director.

**REPORTING: LOUISE
C. HORTON**

OUTSTANDING news from last summer's Children Theatre Conference in Los Angeles touches on publicity and public relations, especially for those beginning this work on new children's plays and on methods of staging.

First, let the Publicity and Public Relations bulletin, prepared by the Publicity Committee, speak for itself:

"Publicity and Public Relations go hand in hand. If your publicity is good, then your public relations will be good and vice versa. There is no formula which will fit every type of community, but the overall picture remains the same; namely, the 'selling' of the idea that Children's Theatre is necessary and important to your community; that Children's Theatre is not a local project—a hobby of the organizers—but a vital part of a national movement which is accomplishing much in the training of future Americans. However, it should be remembered that though Children's Theatre is the use of theatre as an educational medium, it is first of all *theatre* and to be good educational theatre it must be *good theatre*. Your Children's Theatre must be organized on a high plane of theatre production, and all public relations and publicity must flow from this concept.

"In order to promote a Children's Theatre it is absolutely essential to win the support and respect of your school system and other local agencies which may be of assistance in fostering its development. Be sure that the aims and purposes of Children's Theatre are thoroughly understood by such agencies and that there is no conflict with their established activities."

The above paragraphs preface the bulletin on Publicity, quoted in their entirety because each idea is important and very sound. Dr. Campton Bell, University of Denver Theatre Department, Denver, Colo., willingly will supply further information on this subject if you are seriously considering the organization of a Children's Theatre in your school.

Of immediate interest to everyone in Children's Theatre is the possibility of obtaining fresh new scripts for production. Closely allied to this is the interest

ECHOES: CHILDREN'S THEATRE CONFERENCE

in various methods of staging those plays. The Conference was satisfying in both respects.

A new play in the children's theatre field is always welcomed with interest and when it proves worthwhile, is hailed with enthusiasm and thankfulness. Most welcome of all is the news that the Children's Theatre Conference has under consideration the possibility of a national Children's Theatre Playwriting Contest in the near future.

**REPORTING: FRIEDA E. REID
AND MAZIE G. WEIL**

INTERESTING visit to Walt Disney studios . . . Lecture by Hibbler, narrator for many of the true-to-life shorts . . . Saw screening of unfinished short (*Lambert the Sheepish Lion*) and a screening of *Nature's Half Acre*, which is being shown with *Alice in Wonderland* . . . Valuable comment that in making their films, the Disney Studios always attempt to "play up" to children, never "play down" to them.

Saw arena staged production of *King Midas and the Golden Touch* by Santa Barbara Players in U.C.L.A. arena theatre . . . Valuable in that it illustrated the desirable intimacy between players and child audience; also demonstrated the hazards of losing illusion (we felt).

The keynote address at the opening General Session was by Dr. Herbert Kupper of the Psychoanalytic Institute of Los Angeles on "Fantasy and the Theatre Arts" (geared particularly to Children's Theatre). He said that since fantasy was an inherent characteristic of childhood, fantasy in children's plays was valuable because:

1. Fantasy is the early kind of feeling out of which character grows.

2. The various "Mass Media" (Theatre, Radio, Television) help a child express deepest feelings that he doesn't know about . . . It is good when fantasy successfully blends with the real.

3. Theatres and parents can help children make transition from age of fantasy to that of reality by permitting them to participate in plays.

Work group session under leadership of Charlotte Chorpenning . . . a stimulating experience not only because of what she had to contribute verbally but because of her example of keen mind and vigor at the age of 80.

Saw premiere of musical play for children, *Sing Ho for a Prince* by U.C.L.A. Theatre-Arts Department—a very elaborate and beautifully staged version of *Sleeping Beauty*.

A fine and very complete report by Sara Spencer Campbell of her three-week tour and investigation of children's theatres in England, during the past summer . . . Apparently, there is very little good Children's Theatre in England.

Fine, keen, analytical and gracious analysis of the two children's plays presented by Dr. Kenneth Graham, University of Minnesota.

Main speech at Banquet by Irving Pichel on "Mass Media in Theatre Arts" . . . He seemed to feel that the one medium most easily influenced for good is live theatre since the sources of appeal of the other two are so remote that influence there is difficult.

Since the high schools of America are the largest play producing group in the nation, the eventual goal is for each high school to produce at least one children's play. The appeal is to be based on the value as community service. The appeals are to be made through the following channels to the high schools:

1. Local Service Clubs: Rotary, Kiwanis, Junior League, etc.
2. Colleges and Universities, by establishing clinics, festivals, etc.
3. Dramatic and Educational Publications, *Dramatics Magazine*, *Players Magazine*, and any other publications likely to reach high-school directors of dramatics.

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GLENN HUGHES, Executive Director

CASTING THE SHOW

By H. KENN CARMICHAEL

GOOD fortune dogged my host and me the afternoon we dropped in to visit the Casting Department at 20th Century-Fox Studios. On our way we met a young Hungarian girl, a "find" of the Executive Casting Director, who had been on the lot but two days. Her discovery proved a timely illustration of the department's work. And by the time we had chatted for a scant half-hour with the head man himself, his three colleagues had dropped in to further enlighten us about casting methods.

William Gordon, the executive head of 20th's Casting Department, estimates that he and his staff have mental pictures of the faces and talents of over 10,000 players. This ability to remember a host of personalities is a requisite for the job; in the case of the 20th Century-Fox staff, the ability has been sharpened to an uncanny degree through many years of casting experience. Gordon was first associated with one of his casting directors, William Mayberry, over twenty-five years ago. Their paths crossed many times before they both landed at 20th, bringing to the studio a wealth of knowledge about leading and bit players on every lot; about stunt men, jugglers, and fire-eaters; about midgets and giants, and where to find them.

Supplementing this personal knowledge are two thick loose-leaf notebooks which list the names of other thousands, known in greater or less degree to the casting directors. One book includes available men; the other, women. Each is thoroughly indexed, from the scores of dialects and the players who handle them, to the dozens of commentators of the radio networks. The coverage of the total listing is literally earth-wide.

Casting is not limited, however, to the known quantities. New talent is being constantly brought to light by the department. The discoveries of the talent scouts are brought before the casting directors every Saturday morning. The 100 recognized actors' agents who handle the bulk of New York and local talent regularly bring their likely prospects to the department's attention, usually on weekday mornings. On rare occasions a general alert is sounded for a unique type or an unusual set of requirements.

William Gordon still remembers the desperate search for fifty midgets for the old classic, *Moby Dick*, that starred John Barrymore. Quite recently he has faced

the other extremity — a search for a Goliath for *David and Bathsheba*, and for a gargantuan robot for *The Day the Earth Stood Still*. In the former case a well proportioned actor of unusual height was wanted. The lean tall man of the circus wouldn't do. A publicity story was sent to the newspapers and sports records were carefully scanned. Then somebody remembered Walter Talun, a Polish wrestler who had appeared once in a Pasadena match. He was reported to be living in the vicinity of Niagara Falls. A call was put through to the Arena there, where it was learned that the wrestler was staying in a trailer camp with friends — whose names were not known. The newspapers came to the rescue and at last a call came to the studio from Niagara Falls. It was a difficult task to explain to Polish-speaking Talun that the stint in *David and Bathsheba* would be brief, and that he would be able to return shortly to his wrestling.

When the big man finally left Buffalo for Hollywood, it was snowing; two days later he entered the sunny West Coast casting office wearing his winter overcoat. He stooped as he came through the doorway, then stood erect. William Gordon attests that he had never seen anyone who looked so downright big. He trembled as he extended his hand to the visitor. But Talun's friendly hand-clasp is as gentle as his nature is good-humored. When Gordon tentatively ventured that his shoes must be twelve, Talun proudly admitted to size sixteen.

The Casting Department decided to shoot for an alert eight-footer in casting the robot for *The Day the Earth Stood Still*. Again memory provided the clues. There was a drive-in restaurant in North Hollywood that employed an enormous fellow as a greeter; an attorney in Seattle was reported to be better than seven foot tall; someone knew of a housepainter who rarely used a ladder. All leads were followed; the restaurant greeter was elected. But there was still another problem: much of the film was to be shot at night — precisely during the greeter's busiest work-hours. An agreement was reached after the owner of the drive-in saw the publicity value of his employee's brief but spectacular career.

Each of the four casting directors knows the cast requirements of every picture in work. The men exchange ideas



William L. Gordon, 20th's Executive Casting Director, and Ava Norring, recently signed to a term contract.

and come to each other's rescue. When one director takes a vacation, another carries on with his productions. James Ryan, a vacationing member of the 20th Century-Fox quartet, stopped by to see the rest of the staff while we were there. There was a good-natured exchange as he firmly refused the offer of a script "to read over the week-end."

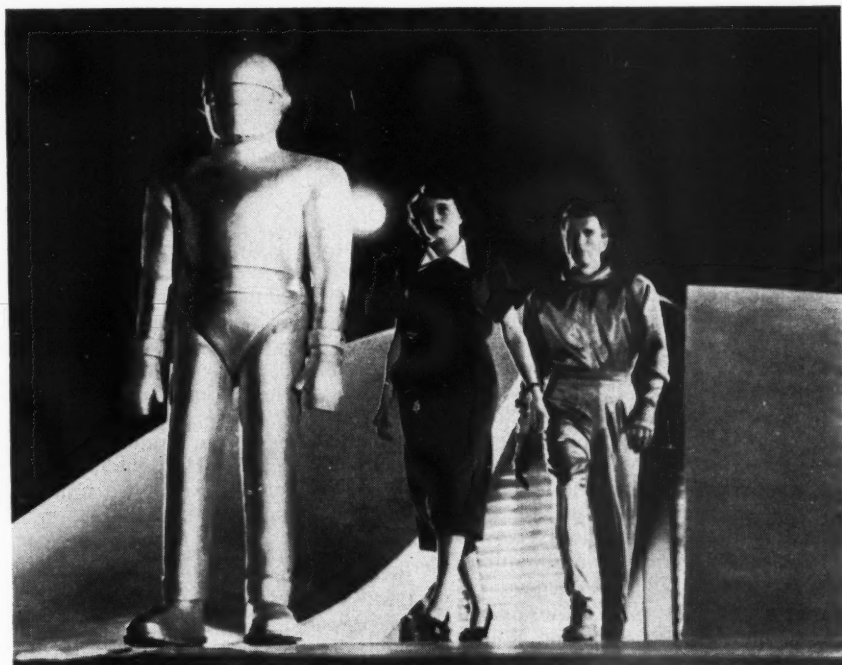
The casting office is always busy. In the corridor a group of men were waiting for scheduled interviews for roles in *Diplomatic Courier*, a forthcoming Tyrone Power film. The telephone on William Gordon's desk brought calls from an actor in New York; a message from one of the studio's actresses whose return to the lot was delayed by illness; a suggestion from the Legal Department regarding a contract with an actor borrowed from another studio. A secretary brought in a typed message from Darryl Zanuck, production head. And a brief conference was held on the screen possibilities of a girl whose picture had appeared in the latest copy of *LIFE*.

A similar conference had been held back in July when *Look* magazine carried a two-page feature of Ava Norring. Miss Norring, a Hungarian war-bride, had been putting New York in stitches with her careless slaughter of the American tongue. The studio's head of magazine publicity contacted the local offices of *Look*, who in turn got in touch with the magazine's New York office. Arrangements were made in New York for a screen test of the talented girl; then the film was shipped to the West Coast. The reaction was unanimously favorable, and Miss Norring left for Los Angeles. She had been on the lot but two days, signed to a term contract, when we met her — and added our endorsement of the studio's decision. The young performer — she is 21 — had already started an intensive study of spoken English as the beginning of a

training period which promises to lead to a substantial career.

We asked whether the office had had a certain role in view when the contract was signed, and learned that there was none in this instance. But the larger share of the work of Casting is done in relation to specific parts. This becomes a major task in productions like *Bird of Paradise* and *Panic in the Streets*. Both were shot on location, in Hawaii and New Orleans respectively, and in each case large numbers of players were drawn from the locale of the shooting. For *Bird of Paradise* a host of bronzed, long-haired men and attractive women were needed. The casting director, who had gone ahead of the company and crew to round up players, soon learned that the best male possibilities were in the National Guard — all with crew-cuts, and that virtually all of the young women were at work in the seasonal pineapple industry. It took weeks of patient search in all parts of the Islands to round up the necessary personnel. *Panic in the Streets* had an all-New Orleans cast, excepting the two leads — with two of the lesser roles going to a couple of teachers from Tulane University. In such location pictures the casting director may stay on until the shooting is completed; or, as in the case of the Hawaiian tale, he may have an assistant to carry on during the filming.

Since major studios have many pictures in various stages of production at any one time, the casting directors must start work far ahead of actual casting. As soon as the studio's Legal Department has completed the purchase of a story prop-



The eight-footer who played the robot in the 20th Century-Fox film, *The Day the Earth Stood Still*, with Patricia Neal and Michael Rennie.

erty, the Casting Department receives a synopsis. And the office is one of the first, along with the Research and Art Departments, to receive a copy of the completed screenplay after it has been put on the production schedule. The pictures are assigned to the different casting directors by mutual agreement, with the load distributed among the four

men. There is seldom any conflict in the selection of players. Occasionally there are two forth-coming films that can use the same feature or star performer, but changes in production schedules or a meeting of minds settles the issue.

The lively water-colors on the walls of William Gordon's office reminded us to ask about his hobbies, and we learned that he is an accomplished cook — indoor and outdoor. His wife was the dietician at one of the large army camps during the last war. According to her husband, she spends the week days at home balancing the family diet and grocery budget, while he takes over on week-ends to completely unbalance both.

THE POINT OF A STAGE PRODUCTION

By JEAN DE VRIES

Few people realize it, but the fact remains that the entire point of any stage production is the scenery. An actor is merely an insect that flits about the stage. He demonstrates to the audience that the doors open and the windows close. He pulls out the cupboard drawers to point out that they work, and he sits on the stool to illustrate its solidity. Occasionally, he uses his voice to summon another insect, supposedly on the second floor, really only backstage, who proves, upon entrance, the authenticity of the stairs.

From the very beginning, it is obvious to any interested party that the technical end of the production will be superior. While industrious crew members zip busily about mixing glue, sawing one-by-threes, and cutting canvas (not to mention those who are screwing screws, tacking flats, and hammering nails), the cast members loll languidly about, munching pretzels and mumbling lines, periodically shifting themselves just sufficiently to relax the tired part of their posteriors. As the crew rapidly paints flats, and focuses lights, and collects props, the cast struggles to remember a few lines and whether to cross up right or down left to open the door at center back.

The prop girl searches diligently to find a frying pan with the proper curved handle or the milking bucket with the specific metallic ring. Then the thoughtless actor marches on stage, leaving the milking bucket or the frying pan on the piano in the wing.

As production date draws nigh, the crew scurries madly about setting up scenery, while the insects saunter about conversing with their friends. During the actual rehearsal, crew collects props scattered by the insects, controls the means of visibility, and makes appropriate sounds issue forth at the proper moment. The insects buzz behind the scene (this evokes unkind comment and veiled warning from the hallowed director, who blames the crew) and stroll through the prescribed motions. At five-thirty, beaming with self-admiration, they trip merrily home to a proud family and a sizzling steak, as the crew staggers to take down the set, put away the lights, and store the props, finally limping wearily home at seven-thirty to a resigned family and a cold hot dog.

The night arrives, and the insects impress the shallow-minded with their showy cavorting. But the crew doesn't mind sitting in the shadow of glory, for they are naturally modest and quiet, being satisfied with the single intelligent comment offered by the lone intelligent observer, who said, "Oh, the doors are real, aren't they?"

Reprinted by special permission from THE UPI-DAH, Vol. 34, No. 2, Upper Darby, Pa., High School.



Scene from *Anne of Green Gables*, a production of Mount Mercy Academy, Thespian Troupe 1121, Grand Rapids, Mich., Sister Mary Yolanda, Director.

THEATRE ON BROADWAY

By PAUL MYERS

THE most exciting pastime the theatre affords these days comes to us via the press rather than the stage. Actual activity is rather sparse, but the theatre pages of the local journals are brimful of announcements of rehearsals, projected productions, additions to casts and promises. One knows full well that a large percentage of these hopes will never become actuality, but that does not dull the almost overwhelming anticipation that is engendered while reading. The season ahead always looks superb from the vantage point of mid-September.

Though June 1st marks the official beginning of the theatre season, Labor Day seems the actual starting point. During June, July and August one is apt to look toward the summer theatres as the points of activity. With the advent of September one's attention returns to the environs of Shubert Alley. Only one new attraction has opened since that date and it is housed at the Booth Theatre, which is at the north end of the aforementioned alley.

Herman Shumlin is one of our most astute producers and directors. It is very easy to understand why he was attracted to Aimee Stuart's *Lace on Her Petticoat*. The play is a sensitive one. Its effects lie in the subtleties and nuances which must be expressed by the characters. It is a play too which the American audience — by and large — will not completely approve. Much of its appeal depends upon a more ingrained knowledge of the English caste system than most of us possess. The loneliness of two young girls, however, is something we all can grasp.

Elspeth McNair and Alexandra Carmichael are rungs apart on the social ladder. Elspeth's mother works in a shop and depends upon the Carmichaels and their friends for her livelihood. The McNairs, however, are at least one rung above the Cahoons. Hamish Cahoon is a laborer though he strives for something better. The time of the play is 1890, when the cleavages between the strata of society were deeper than today. The people of the play, however, do have pertinence and are not merely costume pieces. Miss Stuart shows genuine skill in portraiture.

The advent of *Lace on Her Petticoat* once again prompts a consideration of why the hits of the London theatre do not survive transplanting across the Atlantic. Until a few years ago our successes did not seem to please the English,

but lately many of our favorites have pleased the West End audiences too. The better films of both countries seem to find favor whether one goes to the "movies" or to the "flicks." Could it be that during the war the English — through getting to know so many of our men rather well — acquired a greater understanding of our drama? This may account for part of the switch. Perhaps we do not know the English intimately enough to share in their drama.

At this writing Miss Stuart's play is struggling for its existence. It would be gratifying to see it catch on. Mr. Shumlin has directed with great sensitivity and the performances are good. I am a difficult audience for child performers, but the two young ladies of the cast had me on their side from their first appearance. Patsy Bruder as Elspeth and Perlita Neilson as Alexandra (she played the role in the London production too) are very likable. Muriel Aked, one of the top actresses of the English theatre, is making her first appearance in the American theatre as Mrs. Oliphant. Miss Aked too is repeating the performance she gave in London. It is to be regretted that she has waited so long before playing on this side of the ocean. Neva Patterson, last seen locally in *Ring Round the Moon*, plays Faith McNair. *Lace on Her Petticoat* is an auspicious beginning for a new season.

With the dearth of new attractions I have been catching up with some of the things I missed last season. One of these is *Call Me Madam* in which the unbelievable Ethel Merman has been carousing for almost a year. Though I did not attend, the opening of this musical last Columbus Day was one of the thrills of last season that I most clearly recall. That night I went to see *Daphne Laureola*, which was showing at the Music Box — directly next door to the Imperial. The first night audience comprised a Who's Who of October, 1950. Representatives of the theatre, of society, of the diplomatic and governmental agencies and of Hollywood crowded to see Miss Merman play Mrs. Sally Adams (a personage very like this country's representative to Luxembourg). The parallel is quite striking in spite of a parenthetical note in the playbill, which reads: "Neither the character of Mrs. Sally Adams, nor Miss Ethel Merman, resembles any other person alive or dead."

The book of *Call Me Madam* has been written by Howard Lindsay and Russel Crouse; the music and lyrics, by Irving Berlin. It does not represent the best product of any of these considerable talents. It is an extremely workmanlike job — all that Miss Merman requires. The talent of Ethel Merman is one of the most unique things in the American theatre. She is not a "glamor girl" as the term is applied today. Her voice is strident. Her figure is more than a little on the dumpy side. Set her on a stage, however, and there is no need for supporting cast, scenery, lighting or even too much by way of script. She knows every trick toward capturing and holding an audience. It is enough just to sit and watch her in action.



Patsy Bruder as Elspeth and Perlita Neilson as Alexandra in the New York production of *Lace on Her Petticoat*.

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The authors tell us that the action of *Call Me Madam* "is laid in two mythical countries — one is called Lichtenburg, the other the United States of America." The dialogue is crammed with topical allusions. Most amusing are Sally's telephonic communications with "Harry." These bits of the play remind one most strongly of George S. Kaufman's and Moss Hart's masterful comedy, *The Man Who Came to Dinner*. Therein, the telephone was constantly employed with great effect. Unfortunately, *Call Me Madam* does not remain throughout on the pinnacles set by the antics of Sheridan Whiteside and his confreres.

The score is replete with whistle-able tunes — many of which have been "Hit Parade" items for several months. These include: *It's a Lovely Day Today*, *The Best Thing for You Would Be Me*, *You're Just in Love* and *The Ocarina*. One of Miss Merman's best bits is her rendition of *The Hostess with the Mostes' on the Ball*. The person in charge of wardrobe Ethel Merman at Main Bocher certainly understands the job. Her costumes are just right, but the one for "The Hostess . . . etc.," is better than perfection.

The supporting cast is headed by Paul Lukas, one of the theatre's better actors. His performance in *Watch on the Rhine* was one of the greatest acting jobs I have seen. It was rumored that Mr. Lukas was unhappy with his role during rehearsals — that he felt out-of-place in a musical. Whatever the truth of these reports, Mr. Lukas is now doing an excellent job in the role of Cosmo Constantine, a most important figure in Lichtenburg. One of the discoveries in the original cast was Russell Nype as Kenneth Gibson. It is this character who does the *You're Just in Love* duet with Miss Merman. Mr. Nype was at work in Hollywood when I visited the play, but Jeff Warren was most capable in his role. It is understood that Mr. Nype will return to the role when he completes his film assignment.

A new producing organization on the Broadway scene is always cause for cheering. It was the aim of the Phenix Theatre, which began its career in the Carnegie Recital Hall on August 20, to re-introduce "a series of plays from the past which have an unusual interest in the present." One rather questions where-in rested the "unusual interest" in *Billy the Kid* by Walter Woods — the first and only bill. Certainly the current cinema and television screens offer even the most avid fan of the "westerns" a sufficiency.

It would be very different if Mr. Wood's play was exceptional in any way — if its style was extraordinary, if the dialogue had exceptional lyric beauty, if it said something new or striking. Granted, it was a hit in its day, but there would be equally little point in reviving some of the current hits in the year 2025.

Billy the Kid was well mounted and acted. Michael Higgins in the title role, Tom Rutherford, James Harwood and Guy Arbury gave finished performances. Elizabeth McCormick had staged the play a couple of summers ago when *On Stage* was holding forth at an auditorium on lower Fifth Avenue. The Phenix Theatre had announced a revival of Somerset Maugham's *The Letter* for its second production. This, I think, would have been a more interesting revival. There is some talk that the Phenix will rise from its own ashes. Let us hope that it does so and with its re-birth will take on new vigor and tackle more challenging plays than Walter Woods' horse-opera.

Tennessee Williams has been hailed as the most important new dramatic talent of our theatre. In a few years he has staggered the theatre with a succession of powerful dramas. The line started with *The Glass Menagerie* in 1945 and continued through *You Touched Me* and *Summer and Smoke* on to *A Streetcar Named Desire*. The last of these plays has toured quite widely, and many of you must have seen one company or another.

The Rose Tattoo, Mr. Williams' most recently produced play, has much of the starkness and bluntness that formed so much of the foundation for *Streetcar*. The action of the new play is set in a Sicilian community somewhere along the

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Gulf Coast between New Orleans and Mobile. Serafina Delle Rose is a peasant-like girl with a simple, outspoken attitude toward life. Her devotion toward her children and her husband is a blind, unquestioning love. She gets little from life, but she asks less.

Maureen Stapleton's performance in this role is one of the outstanding acting jobs now visible in the Broadway theatre. No student of acting or of the theatre can afford to miss it. She has not played many roles in the professional theatre (though her repertoire at the Actors' Studio must be prodigious). It is one of those rare instances wherein the acting is so masterful one forgets that it is acting. Eli Wallach and Phyllis Love too must be commended for outstanding performances. *The Rose Tattoo* should be seen more than once before a verdict is handed down. Since I hope to see it again, I shall reserve judgment until then.

Another of last season's hits which I have just caught up with is F. Hugh Herbert's *The Moon Is Blue*. This is a pleasant little comedy which bears strong resemblance to John van Druten's *The Voice of the Turtle*. It has not, however, the delicacy of Van Druten's comedy nor the inventiveness. Before the play has progressed very far, the joke has been worn pretty thin. 1951 audiences are not shocked by the same things that titillated the audiences of a quarter century ago.

(Continued on page 35)



Dunbar, W. Va., High School Thespian Troupe 252, Ruby F. Bright, Sponsor.



Jack Anderson and June Ocenasek in the premiere of **The Little Dog Laughed**, presented by Crystal Lake, Ill., High School (Thespian Troupe 623), Ken Tarpley, Director.

BEST THESPIANS

(Continued from page 11)

Dorothy Haivala, Troupe 242, Edgemont, So. Dak., High School.
 Ruth Horton, Troupe 245, Comm. High School, Vandalia, Ill.
 Carol Charles, Marilyn Jelasek, Troupe 248, Rock Springs, Wyo., High School.
 Nancy Breeden, Troupe 252, Dunbar, W. Va., High School.
 Thomas Reynolds, Troupe 255, Cannelton, Ind., High School.
 Patti Price, Michael Moran, Troupe 257, Sr. High School, Hazelton, Pa.
 Jack Holcomb, William Reddick, Troupe 259, Canton, N. Y., High School.
 James Jones, Margaret Keister, Troupe 260, Big Creek High School, War, W. Va.
 Donna Brynteson, Troupe 263, Washington High School, Litchfield, Minn.
 Dick Jarrett, Troupe 265, E. Bakersfield, Calif., High School.
 Francis Kirk, Jim Calloway, Troupe 266, Sacramento, Calif., High School.
 Sandra Allen, Troupe 267, Sr. High School, Cheney, Washington.
 Rita Reynolds, Sue Goerlitz, Troupe 269, Boonville, Ind., High School.
 Joan Hartman, Van Walkley, Troupe 271, Pasco, Wash., High School.
 Marilyn McHale, Troupe 272, Hibbing, Minn., High School.
 Herbert Frashuer, Frances Findley, Troupe 275, Victory High School, Clarksburg, W. Va.
 Phyllis Hofner, Kenneth Przytula, Troupe 276, Mineola, N. Y., High School.
 Donald Dix, Phyllis Hunter, Troupe 277, Drumright, Okla., High School.
 Mary Ellen Conley, James Hughes, Troupe 279, Spencer, W. Va., High School.
 Gilbert Oxendine, Jo Ruth Claiborne, Troupe 283, Knoxville, Tenn., High School.
 Margaret Shaw, Jo Ann Coffman, Troupe 284, Philippi, W. Va., High School.
 Sharleen Jennette, Troupe 286, Mahopac Central High School, Lake Mahopac, N. Y.
 Frank Tafes, Troupe 289, San Juan Union High School, Fair Oaks, Calif.
 Carol Hills, Paul Bolty, Troupe 291, Township High School, Rochelle, Ill.
 Nola Jennings, Troupe 292, East Richland High School, Olney, Ill.
 Lloyd Bigler, Mary Meine, Troupe 294, Postville, Iowa, Public High School.
 Roanne Stewart, Robert Griffin, Troupe 297, Williamstown, W. Va., High School.
 Frank Gatewood, Tom Knight, Troupe 299, Moundsville, W. Va., High School.

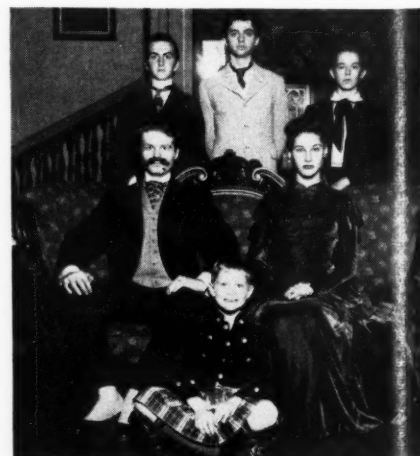
Anne Windler, Troupe 300, Hampton, Va., High School.
 Doris Walker, Robert Finch, Troupe 301, Marked Tree, Ark., High School.
 Raymond Reinholtzen, Troupe 303, Cloquet, Minn., High School.
 Bill Frasier, Patti Grefsheim, Troupe 304, Prosser, Wash., High School.
 Joan Boswell, Charles Walters, Troupe 305, West Valley High School, Millwood, Wash.
 Joan Jackson, Mary Jaros, Troupe 306, Trinity High School, River Forest, Ill.
 Brook Barron, Bettyann Henry, Troupe 308, Darien, Conn., High School.
 Bob Miller, Jean Vandell, Troupe 309, Ansted, W. Va., High School.
 Ardella Hager, Tom Walters, Troupe 310, McKinley High School, Canton, Ohio.
 Francis Marvin, Robert Cloutier, Joanne Roberts, Marilyn Dorr, Troupe 311, Lancaster, N. H., High School.
 Patricia Houlihan, Troupe 313, Wessington Springs, So. Dak., High School.
 Patricia Bartol, Troupe 314, Staples, Minn., High School.
 Carol Baden, Troupe 317, Field Kindley Memorial High School, Coffeyville, Kans.
 Rodney Swaim, Troupe 318, Sr. High School, Dodge City, Kans.
 Jack Mountford, Troupe 319, East Liverpool, Ohio, High School.
 Joyce Benson, Troupe 322, Clayton, Mo., High School.
 Ronald Theis, Troupe 326, Central Kitsap High School, Silverdale, Wash.
 Marine Loken, Troupe 330, Watertown, So. Dak., High School.
 Jack Taylor, Troupe 331, Masontown, W. Va., High School.
 Mike Flynn, Dale Albright, Troupe 335, Senior High School, Amarillo, Tex.
 Hugh McAnaney, Troupe 334, Chardon, Ohio, High School.
 Dudley Mack, Carole Clark, Fred Suglerue, Troupe 336, Winslow, Ariz., High School.
 Barbara Strange, Troupe 338, Adamson High School, Dallas, Texas.
 Darrell Fenter, Janice Darnall, Troupe 344, Montezuma County High School, Cortez, Colo.
 Roger Hinkins, Troupe 347, North Emery, High School, Huntington, Utah.
 Cathy McGill, Troupe 348, Ft. Lauderdale, Fla., High School.
 Eugene Stover, Troupe 351, Lake Park, Minn., High School.

To neglect our school system would be a crime against the future. Such neglect could well be more disastrous to all our freedoms than the most formidable armed assault on our physical defenses . . . Where our schools are concerned no external threat can excuse negligence; no menace can justify a halt to progress.

Dwight D. Eisenhower

From statement made for the National Citizen's Commission for the Public Schools, New York City

Mary Saul, Troupe 352, Robbinsdale, Minn., High School.
 Judy Galbraith, Troupe 353, Abilene, Texas, High School.
 Janet Mohr, Ronald Julian, Troupe 354, Penn High School, Greenville, Pa.
 Donald Coffee, Dale Spooner, Troupe 358, Salem, Ohio, High School.
 Richard Heldeman, Troupe 364, Jamestown, N.Y., High School.
 John Hall, Troupe 365, Science Hill High School, Johnson City, Tenn.
 James Vormelker, Troupe 366, Ashtabula, Ohio, High School.
 Beverly Gartin, Troupe 367, Central High School, Jackson, Miss.
 John Ward, Jo Anne Burd, Troupe 368, Geneva Village, Ohio, High School.
 Patricia Driehaus, Troupe 371, Seton High School, Cincinnati, Ohio.
 Kathleen O'Connor, Charles McMillan, Troupe 372, Wellsburg, W. Va., High School.
 Agnes Fattow, Barbara Jagiello, Troupe 374, Dunellen, N. J., High School.
 Nan Elliott, Troupe 375, Ramsay High School, Birmingham, Ala.
 John Deagan, Troupe 376, Robinson, Ill., High School.
 Deloris Sawyer, Troupe 377, Newton, Iowa, High School.
 Nancy Garner, David Finney, Troupe 378, North Side High School, Ft. Worth, Texas.
 Freddie Stunneger, Troupe 382, Jonesboro, Ark., High School.
 Dick Haines, Troupe 383, Montrose, Colo., High School.
 Bonnie Bolling, Troupe 385, Alma, Ark., High School.
 Dan Britigan, Joan Fulton, Nancy Van Frayen, Troupe 386, Marietta, Ohio, High School.
 Max Harris, Patty Bavely, Troupe 388, Collins High School, Oak Hill, W. Va.
 Kenneth Brown, Troupe 390, Camp Hill, Pa., High School.
 Sandy Shuman, Troupe 391, Senior High School, Miami Beach, Fla.



Life With Father, produced by San Diego, Calif., High School Senior Thespians (Troupe 551), Lois Perkins, Director.

I hope our theatre never gets a cent that it doesn't earn, and I hope also that no political or other organization will be able to bring together into a single unit this nonprofessional theatre of ours which I have now come to look upon—not only as cultural force—but as a powerful instrument to help us keep our democracy intact.

Barrett H. Clark

From an address delivered at the AETA Convention in New York City, Dec. 30, 1950

Lois Johnson, Adrienne Brown, Stanley Cornyn, Troupe 392, Monrovia, Arcadia, Duarte High School, Monrovia, Calif.
Gordonna Richards, Jeffrey Seil, Troupe 393, Central High School, Superior, Wisc.
Carolyn Cunningham, Troupe 396, Villa Grove, Ill., High School.
Phillip Tremblay, Troupe 404, Kennebunk, Me., High School.
Myra Edwards, Troupe 406, Unicoi County High School, Erwin, Tenn.
Peggy Ferrell, Conley Wilson, Troupe 409, Whitnell Farm Life School, Whitnell, Va.
Margaret Ray, John Cavanagh, Troupe 411, Northampton, Mass., High School.
Dolores Walrod, Carol Hendricks, Troupe 413, Shawnee Mission High School, Merriam, Kans.
Bob Donelson, Joan Jenkin, Troupe 414, University High School, Bloomington, Ind.
Alberta Goddard, Troupe 415, Young High School, Knoxville, Tenn.
Patricia Kelley, Troupe 420, Delaware Willis High School, Delaware, Ohio.
Jerry Reese, Mildred Magura, Troupe 421, Leetsdale, Pa., High School.
Camilla Powers, Colin Burrow, Troupe 425, Sr. High School, Tucson, Ariz.
Charlene Boyd, Troupe 427, McLeansboro, Ill., Township High School.
Sally Shroyer, Charles Tollett, Troupe 428, Cumberland County High School, Crossville, Tenn.
Carene Herrin, Troupe 432, Dobyns Bennett High School, Kingsport, Tenn.
Gordon Dickinson, Rita Jacobs, Troupe 433, Eldora, Iowa, High School.
Frank Bakulich, George Armstrong, Troupe 435, San Pedro, Calif., High School.
Rebecca Pederson, Emmett O'Meara, Troupe 443, Washington High School, Fergus Falls, Minn.
Lora Jackson, Bill Anderson, Troupe 452, Clinton, Iowa, High School.
Maurice Jewell, Joan Villwock, Troupe 455, Benton Harbor, Mich., High School.
Shirley Dodrill, Dallas Igo, Troupe 458, Clay County High School, Clay, W. Va.
Ruth Stone, Troupe 460, Hughes High School, Cincinnati, Ohio.
Leila Greenstone, Jerry Sweedler, Troupe 462, Union High School, Redondo Beach, Calif.
Lewis Whitney, Jean Doop, Troupe 463, Pickett, So. Dak., High School.
Cynthia Ousley, Troupe 464, Freeport, Ill., High School.
Conley Bainter, Troupe 465, Macomb, Ill., High School.
Tom Picard, Troupe 466, Pendleton, Ore., High School.
Gary Janney, Marilyn Teale, Troupe 467, Burnham High School, Sylvania, Ohio.
Jim Reeder, Troupe 468, Franklin High School, Cedar Rapids, Iowa.
Joan Hand, Troupe 476, Sr. High School, Coral Gables, Fla.
Joan Kaufman, Troupe 477, Alpena, Mich., High School.
Lorraine Shaffer, Troupe 475, Iron River, Mich., High School.
James Cartwright, Leonard Spector, Troupe 479, Rayen High School, Youngstown, Ohio.
Jimmie Armstrong, Betty Bock, Troupe 487, Fayetteville, W. Va., High School.
Nancy Dollinger, Troupe 490, David Starr Jordan High School, Long Beach, Calif.



Scene from *Men Are Like Streetcars*, Junior Play, Wayne, Mich., High School, Thespian Troupe 670, Letha A. Rice, Director.

Loretta King, Denyse Ryan, Troupe 492, Sr. High School, Sunnyside, Wash.
Wayne Knowles, Troupe 495, Jackson High School, Miami, Fla.
Barbara Griffe, Barbara Holmes, Troupe 500, Marysville, Kans., High School.
Jean Pinder, Troupe 502, Martinsburg, W. Va., High School.
Betty Ellingson, Jack Haugan, Troupe 508, Lincoln High School, Thief River Falls, Minn.
Gordon Alley, Troupe 510, Sr. High School, Davenport, Iowa.
Nadine Sterling, Troupe 512, Sr. High School, Pocatello, Idaho.
Craig Gifford, David Demorest, Troupe 513, Westerville, Ohio, High School.
La Von Martin, Troupe 514, Evanston, Wyo., High School.
Leon Chesnutt, Paul Singleton, Jr., Troupe 515, Holt, Ala., High School.
Mayree Jennings, Bob Kimbrought, Troupe 516, Sarasota, Fla., High School.
Betty Jo Le Fevre, Troupe 517, Gunnison, Colo., High School.
Fredrick Landis, Troupe 520, William Penn Sr. High School, York, Pa.
Cynthia McCoy, Troupe 521, Gardner High School, Bucksport, Me.
Maymie Bradshaw, Troupe 522, Columbia High School, Lake City, Fla.
Warren Matteson, Ann Beladeau, Troupe 524, Robert Fitch High School, Poquonnock Bridge, Conn.
Dick Becker, Ronnie Maxwell, Troupe 525, Wisconsin Rapids, Wisc., High School.
Helen Green, Marianne Gray, Troupe 526, Fruita, Colo., High School.
Chauncey Nelson, Troupe 529, Kramer High School, Columbus, Nebr.
Charlene Miles, Troupe 531, Magnolia High School, New Martinsville, W. Va.
Darwin Hageman, Troupe 537, San Jose, Calif., High School.
Bill Beckett, Troupe 539, Warwood High School, Wheeling, W. Va.
Ida Mae Moore, Troupe 542, Kimball, W. Va., High School.
Ron Zirkle, Glendeen Studebaker, Troupe 545, So. Kitsap High School, Port Orchard, Wash.
Randall Dupps, Troupe 547, Fern Creek High School, Buechel, Ky.
Carol Argenta, Mary Beach, Troupe 548, Lincoln High School, Vincennes, Ind.
Lowell Barr, Troupe 550, Albert Lea, Minn., High School.

(Continued on page 28)

"NOT FOR SALE"

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THE HIGH SCHOOL HIT

THE STORY

To begin with, the chair was not for sale, but it would be Bob Harding's luck to have it sold to him by a mistake and find himself involved in a ring of smart smugglers who employ the upholstery in chairs as a cache for transporting world famous paintings looted from the Louvre during the last war. It all happened quite gradually. Mable, Bob's young wife, anticipating a sizeable inheritance from her Aunt Claudia's will, joins the popular Collector's Club and takes to collecting antiques displayed at the new antique shop operated by a Mrs. Hipple while her younger sister, Connie, is settling the aunt's estate. Bob is furious because his living room is beginning to look like a museum with Mable's collection, and as the play opens, Mable has graduated to antique furniture. Connie arrives to make her home with Mable and Bob and to forget Homer, her home-town Romeo who is too firmly knotted to his mother's apron strings to be a matrimonial prospect. Mable comes home with a new chair which is left in the hall and raves over its magnificent antique features. Bob wanders into the hall, sits on it and "CRASH!" it collapses into a pile of kindling. Mable is livid, insists upon Bob replacing it immediately. She is so demanding Bob gives in and goes to the new antique shop for another chair. When he returns with one, Mable's appraising eye discounts it as an antique, but Stella, Mrs. Hipple's clerk, arrives on the scene and pleads with Bob to return the chair. It is "NOT FOR SALE," she claims and tries to return Bob's check. He refuses to accept it and informs Stella he will return the chair if Mrs. Hipple will buy back all of the "JUNK" she has sold to his wife. Mable hits the ceiling and declares a cold war. Bob's ultimatum proves to be more than he had bargained for, and when he holds to his terms the smugglers move in on him. Homer, hoping to change Connie's mind, arrives in time to be mixed in the fracas as do Liz Carter, a button collector and Amelia Sinker, a perfume shaker. It is their hobbies and Connie's Romeo who turn the tide of affairs in the Harding living-room and drop a \$25,000 reward into Bob's lap. The situations are riotously funny throughout. The setting is simple and there are NO difficult or period props used in its staging.

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(Continued from page 27)

Charles Jeffers, Naomi Post, Troupe 551, San Diego, Calif., High School.
John Umberg, Troupe 552, Elder High School, Cincinnati, Ohio.
Emil Chiles, Troupe 553, Central High School, Lima, Ohio.
Kathleen Edwards, Troupe 555, Sr. High School, Billings, Mont.
Richard Aplan, Troupe 561, Roosevelt High School, Cedar Rapids, Iowa.
Jonel Whipple, Troupe 562, Coachella Valley Union High School, Thermal, Calif.
Dee Taylor, Troupe 563, Zanesville, Ohio, High School.
Norma Burton, Earle Moody, Troupe 565, Osceola High School, Kissimmee, Fla.
Sunny Bach, Troupe 568, Academy of the Holy Angels, Minneapolis, Minn.
Jimmy Hale, Rosalie Turner, Troupe 570, Fleming High School, Roanoke, Va.
Carol Nelson, Franklin Banovetz, Troupe 576, Memorial High School, Ely, Minn.
Robert Dragisch, Troupe 577, Follensbee, W. Va., High School.
Jane Schaefer, Troupe 578, Tell City, Ind., High School.
Marjory Harriss, Roy Terwilliger, Troupe 579, Pasadena, Tex., High School.
Barbara Hosler, Eileen Marshall, Troupe 580, Central Catholic High School, Canton, Ohio.
Twila Linthicum, Troupe 581, Osceola, Iowa, High School.
Norman Hadsell, Marilyn Seywert, Troupe 583, Brush High School, South Euclid, Ohio.
Pat Starke, Gary Sprunger, Troupe 584, St. Joseph, Mich., High School.
George Bamber, Troupe 586, Dearborn, Mich., High School.
Margie Henderson, Jim Hargrove, Troupe 589, Reagan High School, Houston, Texas.

Loretta Hinds, Troupe 591, Clearview High School, Lorain, Ohio.
Don Vauble, Doris Lytle, Troupe 595, Shortridge High School, Indianapolis, Ind.
Ramona Lenz, Bonnie Watters, Troupe 599, West Liberty, Iowa, High School.
Pat McCutcheon, Troupe 603, Simpson High School, Huntington, N. Y.
Joel Joseph, Troupe 604, Eastchester High School, Tuckahoe, N. Y.
Wilson Hunter, Tommy Johns, Troupe 608, Webb City, Mo., High School.
Phyllis Chambers, Troupe 609, Bedford, Ind., High School.
Ronald Berschig, Troupe 612, Berea, Ohio, High School.
Helen Stoltz, Jim Gilliland, Troupe 615, Ottumwa, Iowa, High School.
Richard Pendergast, Troupe 616, Newburg, W. Va., High School.
Gary Thomas, Troupe 618, Shelley, Idaho, High School.
Merlin Davenport, Troupe 622, Sugar-Salem High School, Sugar City, Ida.
Patti Purvey, Bruce Narowetz, Troupe 623, Crystal Lake, Ill., High School.
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Frank Redman, Marcia Bell, Troupe 635, Comm. High School, Watseka, Ill.
Lael Richard, Troupe 636, Manistique, Mich., High School.
Clark Caldwell, Rudy Miranda, Troupe 637, Union High School, Richmond, Calif.
Gwen Vaniman, Elmerae Rogers, Troupe 639, Washington High School, Salina, Kans.
Mary Peters, Troupe 641, Lakefield, Minn., High School.

Ronald Cox, Richard Arzberger, Troupe 642, High Bridge, N. J., High School.
Fred Blish, Troupe 644, Manchester, Conn., High School.
Carol Snedeker, Arthur Yeager, Troupe 646, Andrew Jackson High School, Jacksonville, Fla.
Leo Kreter, Don Phillips, Troupe 650, Sr. High School, Rochester, Minn.
Ann Seifert, Nancy Shields, Troupe 653, Sr. High School, Elkhart, Ind.
Carol Jasper, Troupe 654, Immaculate Conception Academy, Davenport, Iowa.
Wilma Shadd, Troupe 658, St. Marys, Pa., Catholic High School.
Dorothy Thill, Harold Muller, Troupe 659, Ellinwood, Kans., High School.
Inez Zubrod, George Wright, Troupe 660, Sr. High School, Johnstown, Pa.
Ruth Park, James Giblin, Troupe 664, Harvey High School, Painesville, Ohio.
Joyce Eaton, Billie Lower, Troupe 666, McKinley High School, Sebring, Ohio.
Joan Davissan, Troupe 667, Bristol, W. Va., High School.
Billie Focke, Barbara Burger, Troupe 668, School of the Brown County Ursulines, St. Martin, Ohio.
Ruth Romsburg, Troupe 670, Wayne, Mich., High School.
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 Josie Taylor, Orlando Fox, Troupe 852, Central High School, Mobile, Ala.
 Carolyn Coleord, Troupe 859, Newberg, Ore., High School.
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 Beverly Buck, Troupe 872, Brazil, Ind., High School.
 Marian Brann, Troupe 877, Sturgeon Bay, Wisc., High School.
 Bill Dickerson, Paul Wiseheart, Troupe 879, Comm. High School, Dupo, Ill.
 Loretta Tingley, Troupe 881, Marycliff High School, Spokane, Wash.
 Doris Krause, Bill du Bell, Troupe 883, Conrad High School, Woodcrest, Dela.
 Carolyn Hooter, Troupe 884, No. Little Rock, Ark., High School.
 Frank Iske, Troupe 886, Sr. High School, Fremont, Nebr.
 Barbara Lewis, Troupe 887, Hillside, N. J., High School.
 Mary Lou Karpinski, Ruth Fields, Troupe 888, Central High School, Syracuse, N. Y.
 Mary Elliott, Troupe 890, Farmville, Va., High School.
 Wallace Holst, Nola Davis, Troupe 894, Las Vegas, Nevada, High School.

Marcella Lollman, Troupe 900, Nebraska City, Nebr., High School.
 Polly Gould, Troupe 901, Pierce, Nebr., High School.
 Janet Casey, Robert Reynolds, Troupe 902, Sr. High School, Midland, Mich.
 Toni Armstrong, Troupe 906, Hart, Mich., High School.
 Robert Finnerin, Troupe 908, St. Peter's High School, Fairmont, W. Va.
 Arta Collison, Troupe 910, Tonasket, Wash., High School.
 Therese Polak, Troupe 912, Marymount High School, Garfield Heights, Ohio.
 Mary Parker, Troupe 916, Lourdes Academy, Cleveland, Ohio.
 James Tipton, Troupe 917, Wewoka, Okla., High School.
 Geraldine Baker, Troupe 918, Middletown, Ohio, High School.
 James Johnson, Troupe 922, Worthington, Minn., High School.
 Peggy Taylor, Troupe 923, Poca, W. Va., High School.
 Edith Mann, Troupe 925, Union High School, Forest Grove, Ore.
 Donald Churchill, Carol Gustafson, Troupe 928, St. Peter, Minn., High School.
 Herbie Dayton, Troupe 929, Laurel, Dela., High School.
 Janice Olson, Troupe 931, Newark, Dela., High School.
 Rice Hershey, Jr., Troupe 932, Bath High School, Akron, Ohio.
 Frances Miener, Jimmy Nickerson, Troupe 933, Belleville, Kans., High School.
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(Continued on page 30)



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 Frederick Woods, Virginia Brown, Troupe 944, Sr. High School, Lufkin, Texas.
 Silvia Singard, Troupe 945, Lakeview, Ore., High School.
 Mike Champlin, Troupe 947, Miami, Okla., High School.
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 Jack Leckel, Troupe 955, Collinsville, Ill., High School.
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 Bette Ridings, C. G. Clark, Troupe 972, Middlesboro, Ky., High School.
 Carol Puck, Troupe 973, Attleboro, Mass., High School.
 Charles Sparks, Mary Thompson, John Daise, Troupe 974, Sherman Comm. High School, Goodland, Kans.
 Jackie Joseph, Larry Wolfe, Troupe 976, Marshall High School, Los Angeles, Calif.
 Lew Levinson, Kerrin Knudtsen, Troupe 977, Petaluma, Calif., High School.
 Ann Warner, Angela Cadigan, Troupe 981, Matignon High School, Cambridge, Mass.
 George Sunkel, Pat Lowry, Troupe 985, Paris, Ill., High School.
 Fred Goddard, Troupe 987, Marblehead, Mass., High School.
 Helen Lane, Troupe 989, Centerville, So. Dak., High School.
 Joan Sutton, Troupe 993, Charles Town, W. Va., High School.
 Charlotta Young, Pat Lamont, Troupe 996, Comm. High School, W. Frankfort, Ill.
 Dorothy Mankin, Troupe 997, Immaculate Heart High School, Los Angeles, Calif.
 Shirley Schoenbrun, Tommy Long, Troupe 1003, Tyler, Texas, High School.
 Ray Rasmussen, Richard Ross, Troupe 1004, Lincoln, Kans., High School.
 Alton Templet, Bob Beddingfield, Troupe 1007, Istrouma High School, Baton Rouge, La.
 Alma Walls, Troupe 1009, Peabody High School, Alexandria, La.

Mariela Duvall, Bill Duncan, Troupe 1010, Pampa, Texas, High School.
 Jerry Grothe, Sherrill Gordon, Troupe 1011, Unity Sr. High School, Tolono, Ill.
 Raenette Lechle, Troupe 1012, Hazel Park, Mich., High School.
 Catherine Brown, Vilma Betchie, Troupe 1014, Farrell, Pa., High School.
 Jerry Hatcher, Troupe 1015, Consolidated High School, Mechanicsville, Iowa.
 Mae Simpson, Nancy Closs, Troupe 1017, Newton, N. J., High School.
 Dan House, Troupe 1018, Anniston, Ala., High School.
 Edward Molette, Troupe 1019, Union High School, Arroyo Grande, Calif.
 Jacqueline Welman, Troupe 1020, Immaculate High School, Chicago, Ill.
 Jean Turner, Troupe 1023, Dunbar High School, Washington, D. C.
 Karol June Payne, Connie Jensen, Troupe 1028, North Gem High School, Bancroft, Idaho.
 Diane Horn, Troupe 1029, Sinslaw High School, Florence, Ore.
 Harland Roby, Troupe 1030, Kenton, Ohio, High School.
 David James, David Bayley, Troupe 1031, Granville, Ohio, High School.
 Donald Gartner, Stephen Gref, Troupe 1032, Ambridge, Pa., High School.
 Dorothy Martinson, Jon Vine, Troupe 1033, Decorah, Iowa, High School.
 Parnell Brown, Troupe 1039, Wendell Phillips High School, Chicago, Ill.
 Helen Warner, Jo Ann Tyler, Troupe 1040, St. Katharine's School, Davenport, Iowa.
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 Jack Linker, John Harley, Troupe 1044, Butler High School, Vandalia, Ohio.

Paul Murphy, Troupe 1045, Sr. High School, Lockport, N. Y.
 Jack Kirkby, Troupe 1047, Niles Township High School, Skokie, Ill.
 Gayle Engel, Troupe 1048, Grand Haven, Mich., High School.
 Patsy Lattimore, Virginia McDonald, Troupe 1050, Sallisaw, Okla., High School.
 Dwight Stevens, Troupe 1053, Colfax, Wisc., High School.
 Graham Turnbull, Troupe 1056, Stanstead College School, Stanstead, Quebec, Canada.
 Beaulah Bostic, Troupe 1057, Hugo, Okla., High School.
 Emmay Siefken, Troupe 1060, Comm. High School, Morrison, Ill.
 Charles Clapp, Betty Humphres, Troupe 1062, Kansas, Ill., High School.
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 Norman Miller, Shirley Farnocchia, Troupe 1065, Union High School, Oakdale, Calif.
 Sally Donnovin, Kenneth Topping, Troupe 1067, Yokohama American High School, Yokohama, Japan.
 Robert Likins, Troupe 1068, Maysville, Ky., High School.
 John Knapp, Troupe 1070, Columbia High School, Tiffin, Ohio.
 Mary Bujarski, Troupe 1073, St. Mary's High School, Wichita, Kans.
 Lawrence Cotta, Patrick Gorman, Troupe 1074, Sr. High School, Visalia, Calif.
 Michael Lewis, Betty Jo Roberts, Troupe 1075, Sikeston, Mo., High School.
 Shirley Venard, Troupe 1078, St. Louis Park High School, Minneapolis, Minn.
 James Read, Troupe 1080, Amherst Central High School, Snyder, N. Y.
 James Crispin, Carol Dahlin, Troupe 1086, Lower Paxton High School, Harrisburg, Pa.
 Pat Tatum, Robert Brosky, Troupe 1092, Victor Valley High School, Victorville, Calif.
 John Topek, Troupe 1095, St. Michael's High School, Santa Fe, New Mexico.
 Gloria Yeager, Barbara Hunter, Troupe 1097, Millersburg, Ohio, High School.
 Robert Neal, Troupe 1098, Greencastle, Ind., High School.
 Mickey Hoffman, Troupe 1100, Green Lake, Wisc., High School.
 Jimmie Franklin, Troupe 1101, Crowell, Texas, High School.
 Sandra Fuerst, Troupe 1103, Riverton, Wyo., High School.
 Phyllis Malfroid, Troupe 1105, Union High School, Grand Rapids, Mich.
 James Hetrick, Miriam Flickinger, Troupe 1106, Kendallville, Ind., High School.
 Mardell Mortenson, Troupe 1109, Wakefield, Nebr., High School.
 Betty Zvolerin, Thomas Zepka, Troupe 1122, Windber, Pa., High School.
 Beverly Gittner, Troupe 1125, Marion, Ind., High School.
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"It forces an audience to lose its detachment, to become a part of it, and, out of sheer nervousness, to applaud its hero and hate its villain. It makes you writhe and twist in suspense." —John Mason Brown, Post.

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REHEARSALS

(Continued from page 9)

obscure meaning. Any unasked-for explanations or interpretations by the director during this reading will be premature.

Discussion of the Play

At the conclusion of the reading discussion begins. The director assumes the position of leader of the group; he keeps the discussion to the point, permits only one person at a time to speak, injects his own ideas to insure against superficiality, and summarizes frequently to give the group a sense of accomplishment. By acting in this way the director establishes himself as the leader rather than the dictator in this crucial stage of the creative process. In this manner a group, not an individual, creation is started.

Referring to their set of previously established goals, the actors find that, in order fully to understand the plot and its implications, they must first discover the fundamental line of action in the script. For example, if the play were Sheridan's *The Rivals*, the group can immediately seize upon Jack Absolute's quest of Lydia Languish's hand in marriage as the fundamental line. The playwright's treatment, in terms of situation and dialogue, of the complications which ensue provides the necessary matter for deciding upon the theme and style of presentation to be adopted. In the case of a period play, such as *The Rivals*, a short talk by the director on costume and manners of the period may help considerably in determining the style of presentation.

When a general method of attack has been agreed upon, the actors can then proceed to the achievement of individual goals relevant to character development. In this phase of the discussion each actor should be encouraged to talk about his part in relation to the three individual goals. Significant traits of character and their relation to the main line of action and to the other characters, rather than attempts to define specific interpretation of scenes or lines, should be the actor's contribution here. The other actors and the director should feel free to discuss the comments made by the individual actor, for, since all roles are interrelated and all are governed by the main action, every actor must be concerned with and, to an extent, guided by the character delineation of every other actor. This is the time for complete frankness to avoid future misunderstanding! By means of this sort of interchange an actor is often moved to greater efforts by his realization that the success of others depends in a large measure upon himself. The discussion of the play ends when the comments of the last actor have been discussed, and conclusions have been drawn.

Second Reading of the Play

The second reading had better take

THREE PLAYS REFLECTING THE BEST ★★★ IN RELIGIOUS DRAMA

DESIGN FOR A STAINED GLASS WINDOW. Play by William Berney and Howard Richardson. 9 men — 3 women, extras. Interior. Royalty, \$25.00. Books, 85 Cents each.

Here is the story of the making of a potential Saint, in the life story of Margaret Clitherow, an English woman who actually lived in the time of Queen Elizabeth. Margaret was baptized as a child in the Catholic Church, but at the age of ten when Elizabeth turned against Pope Pius V, Margaret and the rest of her family, except her father, became Conformists and joined the Protestant cause. Circumstances and associations lead Margaret to re-embrace the Catholic religion. Because in a jury trial her husband and children would have to testify against her, she refuses to plead to the charges. The crown having declared all Catholics to be traitors, she is given a traitor's sentence — death by torture.

SPARK IN JUDEA. By R. F. Delderfield. 10 men — 3 women. Scene: The reception chamber used by Pontius Pilate during his temporary residence in Jerusalem. Period: Circa 33 A.D. Period costumes. Royalty, \$25.00. Books, 85 Cents each.

Ever since the death and Resurrection of Christ 20 centuries ago, the background of His Passion has been one of the most fruitful for the playwright. So often, though, in plays of this type, it is difficult to avoid the melodramatic, the saccharine-sweet, the obvious. *SPARK IN JUDEA* happily works no such "silver tears" of overwrought emotionalism. It could almost be called a political drama, with the personage of Christ, the "harmless philosopher," being just one of the difficulties that came up daily upon the legal ledger of the governor of Judea and Samaria. Yet Pilate knows this Jewish carpenter, who calls himself a King, is no ordinary man. Thus, in actuality, it is the mind of Pontius Pilate, enigmatic, wavering, frightened — that becomes the focal dramatic issue of the play.

JOYFUL MYSTERY. Five Episodes in Choric Verse. By John L. Bonn, S.J. Stylized settings. 11 speaking parts, 10 chorus. Books, 75 Cents each.

The following review of Fr. Bonn's play tells better than we can the tremendous impact of the message of this great dramatic poem: "I think that it meant something individual to every one who saw it. To me it has always meant Man's soul plunged into darkness by the sin of Adam, groping blindly through the ages toward the light."

BAKER'S PLAYS BOSTON 16, MASSACHUSETTS

place at the second rehearsal. It may well take place at the third or fourth, depending upon whether the group is doing a one-act or three-act play, and also depending upon the length of rehearsal period found to be available and desirable. In any case, a time lapse between the end of the discussion period and the beginning of the second reading enables the actors to digest what has been decided by the group, so that they will be better able to apply the decisions when participating in the second reading.

This time the director informs the actors that they should attempt interpretative reading based upon the previous discussion. However, when working with plays where there are emotional climaxes, he should instruct the actors to read these passages with restraint. Climaxes, when built early, are likely to be insufficiently motivated; an attempt to force strong feeling at this point can affect the sincerity of later expression through the formation of a hastily developed pattern of stimulus-response. Therefore the need for restraint.

During the second reading the director may and ought to interrupt frequently. He must point out, whenever necessary, how an interpretation can be improved to conform with conclusions agreed upon previously by the group. As the reading progresses, the director will find himself interrupting more often.

Over-emphatic reading, superficial and insincere reading, type reading which caricatures the character — all of these will appear and must be questioned. This is indeed an awkward stage in the development of the production, and will be more awkward still if left until later, as the actors will be trying to remember positions and lines. So, the second reading proceeds by halts and starts. By the time this reading has been completed, it will be a dull actor indeed who does not realize that much effort must be expended by him to build an integrated interpretation.

Stimulation of the Group

What follows the second reading should provide the stimulation for a new attack upon the script. Now is the time for the director to set the deadline for memorization of the respective acts. He can indicate that the interpretation will be aided greatly by the memorization process coupled with the blocking out of movement, which will begin at the next rehearsal. Further, the director should point out to each actor in turn the rich potentialities of his role. He should choose a climactic moment, a dramatic entrance or exit in the play to illustrate the challenge which faces the actor. The enthusiasm of the director for the play and for his cast should be obvious at this time. Each member of the group should leave the rehearsal convinced that the way ahead will be both exciting and rewarding.

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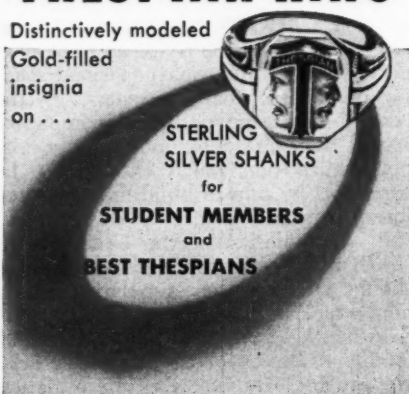
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ACTORS

(Continued from page 12)

of the following morning: "—Mr. Evans' third appearance on the New York stage confirms a first impression that he is an actor with the soul of an artist. He has force when he needs it; he can roar with enough passion to terrify an army; but he is also an actor of quick sensibilities, who knows that pride wounds a man inside where he and we feel it most keenly. His dignity is not an ailment but an attribute of character."

With his appearance as *King Richard II*, in February, 1937, Maurice Evans established himself at the very pinnacle of actors of the American theatre. His was a role that set all cheering. Shakespeare's chronicle play had not been produced in New York for more than 60 years. It was a play known only to the scholars and to the theatre historians. In the hands of Mr. Evans — and (most importantly) of Miss Margaret Webster — the play became a dynamic, eloquent production. No one who witnessed it will ever forget, I believe, certain of the scenes. The scene of the landing wherein Mr. Evans spoke the magnificent speech beginning:

"No matter where,
Of comfort no man speak.

For God's sake, let us sit upon the ground

And tell sad stories of the deaths of kings."

... and the prison scene.

It is not too much to assert that this revival is in large part the spur for the spate of Shakespeare plays we have seen produced in the last decade.

The team of Margaret Webster and Maurice Evans went on to stage a full-length *Hamlet*. The audience was invited at 5:30 and an hour was allowed for supper about 7:00 p.m. Mady Christians played the Queen, Henry Edwards did Claudius and Katherine Locke was the Ophelia. In the next revival Evans did a complete change of role when he essayed Falstaff in *King Henry IV*. In 1940 under the auspices of the Theatre Guild, he played Malvolio in a Margaret Webster production of *Twelfth Night* with Helen Hayes as Viola.

Let us look at the co-star of this article, Jose Ferrer. He is a little more than a decade younger than Maurice Evans, but their present careers have several parallels. Mr. Ferrer was born on January 6, 1912, at Santurce, Puerto Rico. His father was an attorney. The infant Jose was born without a soft palate and — at the age of seven months — he was brought to New York for an operation. This was certainly a major hurdle for a young actor to overcome. One can judge how completely it was surmounted for in May, 1949, the American Academy of Arts and Letters gave Jose Ferrer an award "for good speech on the Ameri-



Michael Moran and Anne Carrigan in a scene from *Here We Go Again*, Hazelton, Pa., Sr. High School, Thespian Troupe 257, Marion Brown, Director.

can stage with particular reference to his Iago." But we are getting ahead of our story.

In 1928 Ferrer entered Princeton University. One of his extracurricular activities there was to organize a band, the Pied Pipers. Another member of this musical aggregation was James Stewart. According to an interview reported by Gilbert Millstein in the *NEW YORK TIMES MAGAZINE* of March 25, 1951, "One night in 1935, inspired by a bottle of Greek wine in a 6th Avenue restaurant, he announced to Stewart that he was about to enter the theatre and forthwith started driving a station wagon for Joshua Logan."

His first stage appearance in the Broadway theatre was made that year in *A Slight Case of Murder*. Ferrer played a policeman and his later commended good speech had the opportunity to be exercised on one line: "What's going on around here?" Through successive roles in such attractions as *Mamba's Daughters* (1939) and *Key Largo* (1940) he acquired experience and stature as an actor. Jose and a young

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Irene Klahr and Jim Draper in a scene from *Seven Sisters*, Newark, Dela., High School, Thespian Troupe 931, Ann Stauter, Director.

actress in the cast of Maxwell Anderson's drama of the Florida keys, Uta Hagen, were married. They have since separated, and Mr. Ferrer is now married to Phyllis Hill.

In October, 1940, Ferrer became a star with the revival of *Charley's Aunt*. As one of the most frequently produced farces in the English-speaking theatre, it seemed hardly possible that anyone could eke much novelty or humor out of it. As Lord Fancourt Babberly, Ferrer was magnificent. He even made us roar at the overly familiar line, "I'm Charley's aunt . . . from Brazil . . . where the nuts come from." John Mason Brown announced of Ferrer in the pages of the *NEW YORK POST*: "Overnight he has established himself as the best young farceur on our stage. He has the exuberance of spirit and body essential to good farce. The glorious lack of self-consciousness too."

Mr. and Mrs. Ferrer appeared in a slight comedy in 1942. *Vickie* was one of those things that came along during the war years under the misbelief that there was an audience for anything.

Following this, however, they appeared as Iago and Desdemona in a production of *Othello* in which Paul Robeson played the title so magnificently. Margaret Webster, who had been staging the Evans Shakespeare productions, staged this revival and played Emilia too.

In October, 1946, Ferrer starred in a revival of Rostand's *Cyrano de Bergerac*. Once again the theatre was electrified by the vitality he had injected into what had become regarded as a rather stale piece. The role had been one which Ferrer had hoped to play for some time. In an interview with Tex and Jinx, the actor reported that one night during the run of *Charley's Aunt*, about 15 high school reporters came backstage to interview him. One asked him whether there was any one role he had always wanted to play. His answer was "Cyrano."

His *Cyrano* was played with great success both in New York and on tour. More recently even greater numbers of people have been able to thrill to it via the film version. For this performance Jose Ferrer was awarded the Oscar of the Motion Picture Academy of Arts and Sciences in April, 1951. Maurice Evans too has recently launched a film career. He is currently visible in a cinema of *Kind Lady*, the dramatization of the Hugh Walpole story, in which he is playing opposite Ethel Barrymore.

One other activity of these two actor-managers must be reported. One of the most important developments of the New York theatre of recent years has been the formation of the New York City Theatre Company. Operating in the municipally owned City Center of Music and Drama, this company has presented a most impressive series of productions. I have reported most of them to you in the pages of *DRAMATICS*. The first director of the New York City Theatre Company was Jose Ferrer; the second — and the one still in charge — Maurice Evans. The record of their achievements at the huge remodeled convention hall on West 55th Street would stagger even the most important actor-managers of old. In addition each does other work in the theatre. Mr. Ferrer is at present readying a production of *The Musical Comedy Man*, based on the career of the late George M. Cohan. Mr. Evans, in May, 1951, took an option on *Ceremony of Innocence* adapted by Elma Haganir from a novel by Elizabeth Charlotte Webster. This may mark his first modern dress appearance in our theatre.

Both of these gentlemen realize that one cannot rest upon past laurels in the theatre. Having won a pre-eminence, they must constantly labor to maintain it. That is another condition imposed upon the artistic life of an actor-manager.

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PLAYS

(Continued from page 13)

situations, and above all it cannot cause characters to violate their fundamental natures in order to keep the story moving or to reach some predetermined conclusion. The latter is the most common flaw in the structure of the poor play. Characters are forced to make unmotivated changes in attitude, or to change their basic personalities in a way no motivation could explain, in order that the action can be brought to some kind of close.

What to Avoid in Selecting a Play

There are many plays so poorly constructed that half or more of the length is taken up with exposition. Unless some important decision is made or some decisive action is started by a main character soon after the beginning of the play, we are usually in for too much static exposition. This is very difficult to make dramatically interesting.

Maudlin and sentimental qualities are among the worst offenses of the hundreds of plays turned out for use by high schools. The maudlin and sentimental play is basically untrue. We are forced this sort of cheap candy day after

day by Hollywood and the radio. Surely it is one of our duties to add a little solid nourishment to the surplus sugar. We can always recognize the maudlin and sentimental by the illicit appeal to emotions through use of objects and circumstances which are not legitimately a part of the story being told, or through use of characters and situations which falsify life.

Be somewhat wary of the play which uses madness, undue violence, and the supernatural. Many of the greatest plays of course contain any or all of these elements. When violence is a legitimate and logical result of a basic situation and the interplay of character, it provides an intensity of great dramatic value. When not a necessary and natural growth from character and situation however, it becomes cheap and excessively melodramatic. All too often madness and murder and supernatural happenings are dragged in quite fortuitously for their sensational and shock values and for nothing more. Such plays should be rejected.

Additional Considerations

Contrary to popular belief, high school students usually find it more difficult to play their own age than some other age. They very often seem to be most interested and most intrigued by characters which are more mature than themselves. Some horrible moments in the theatre have been given to long-suffering audiences by the so-called "teen-age" play.

Again contrary to popular opinion, farces, revues, and vaudeville-type sketches are more difficult for amateurs to do well than are more serious plays. This is not to suggest that amateurs should never do farces or revues, but the director should be aware that there will be demands for timing, heightened energy, proficient control of voice and body, and an externalized technique that are

very difficult for untrained actors to meet.

Considering only modern plays which fall under the copyright law, we find that royalty plays as a general rule have greater literary and dramatic merit than do non-royalty plays. Also, while it is not always true, and we would miss many fine things if we made it a rigid rule, we are more likely to find the good play by going to the works of well-known and established playwrights.

Selection of a play should never be left until the last minute. It should be done far enough in advance, so that the director has time to look around until he finds the right play and does not have to be satisfied with second-best or worse.

In the box accompanying this article is a list which may help the high school director when he is attempting to select a good one-act play. The list is indebted in part to the *National Directory of Drama Festivals and Contests*, a publication of the American Educational Theatre Association. The compilation is in no way meant to be complete. All authors of good one-act plays are not mentioned. All the one-act plays of the authors that are mentioned are not present; only examples given. Many of the plays by the authors listed and some of the plays specifically noted are not suitable for every high school situation, but any director can find here some plays which fit the particular conditions under which he must work. The list is meant merely to suggest the wealth of material available.

Some of the plays of individual authors can be found only in volumes of their works in larger libraries. Many of the plays, however, can be found in regular publishers' catalogues. By scanning the advertising pages of this magazine you will find the names and addresses of today's outstanding play publishers.

BIBLIOGRAPHY OF ONE-ACT PLAYS

AUTHORS	PLAYS	COMMENTS
1. Checkov, Anton	THE BOOR THE MARRIAGE PROPOSAL THE ANNIVERSARY THE WEDDING ON THE HIGH ROAD and others	These farces and comedies take work, but are perhaps as rewarding as any one-act plays for the amount of effort expended.
2. Conkle, E. P.	MINNIE FIELD and others in CRICK BOTTOM PLAYS	Primarily serious, regional dramas.
3. Coward, Noel	HANDS ACROSS THE SEA FUMED OAK FAMILY ALBUM and others	Both comedies and serious dramas. Only some of them are possible for high school groups.
4. Glaspell, Susan	SUPPRESSED DESIRES TRIFLES TICKLESS TIME	TRIFLES is one of the best American short plays.
5. Green, Paul	THE PRAYERMEETING THE NO 'COUNT BOY FIXINS SATURDAY NIGHT OLD CHRISTMAS WHITE DRESSES and others	This author has a long list of folk comedies and dramas to his credit. Many of them are possible for high school production, and most of them have merit.
6. Kelly, George	THE FLATTERING WORD POOR AUBREY	Comedies. POOR AUBREY is the first version of THE SHOW OFF.

AUTHORS	PLAYS	COMMENTS
7. Kreymborg, Alfred	LIMA BEANS MANIKIN AND MINIKIN	Highly original, stylized plays for actors as puppets.
8. Lady Gregory	SPREADING THE NEWS HYACINTH HALVEY THE WORKHOUSE WARD RISING OF THE MOON and others	Farces and comedies of the Irish theatre. Good character types to work on for individualization.
9. Lord Dunsany	THE GLITTERING GATE A NIGHT AT AN INN THE GOLDEN DOOM and others	Fantasies of uneven quality, but interesting to work with if approached in the proper spirit of magic and make-believe.
10. Maeterlinck, Maurice	THE BLIND THE INTRUDER THE SEVEN PRINCESSES INTERIOR	Difficult plays of mood and atmosphere, but worth the experiment.
11. Millay, Edna St. Vincent	ARIA DA CAPO TWO SLATTERNS AND A KING	Poetic drama.
12. O'Neill, Eugene	ILE THE DREAMY KID THE ROPE IN THE ZONE THE LONG VOYAGE HOME MOON OF THE CARIBBEES and others	Some of his one-act plays would not be appropriate for high school use at all, some could be made so by judicious cutting without injuring the play, and some are usable as they are written. Serious, realistic dramas.
13. Pirandello, Luigi	THE IMBECILE THE DOCTOR'S DUTY SICILIAN LIMES CHEE-CHEE and others	His plays are often grotesque, ironic, and difficult, but any that are at all suitable to high schools are well worth doing.
14. Quinteros	A SUNNY MORNING and others if they can be found in translation	Charming comedies.
15. Saroyan, William	HELLO OUT THERE and others in the volume of the same title	Plays in the usual oblique and whimsical Saroyan manner.
16. Shaw, George Bernard	MAN OF DESTINY O'FLAHERTY, V.C. GREAT CATHERINE PRESS CUTTINGS POISON, PASSION AND PETRIFICATION and others	Most of the Shaw one-acts are playable by high schools as far as situation and treatment are concerned, but some of them are within the understanding and capacities of only the most advanced groups. From extreme farce to witty comedy.
17. Sierra, G. Martinez	POOR JOHN LOVE MAGIC THE LOVER and others	Charming, placid, ironic comedies. Some of his two-act plays, if carefully cut to proper length, might also make good contest entries.
18. Strindberg, August	THE STRONGER PARIAH THE OUTLAW and others	There is hesitation in including any of these psychological studies, but some courageous and advanced groups might like to look at them.
19. Synge, John Millington	RIDERS TO THE SEA	One of the finest short plays in the English language.
20. Wilde, Percival	DAWN and others	
21. Wilder, Thornton	QUEENS OF FRANCE THE LONG CHRISTMAS DINNER THE HAPPY JOURNEY and others	THE HAPPY JOURNEY has probably been overused, but Mr. Wilder has many other charming plays.
22. Williams, Tennessee	LORD BYRON'S LOVE LETTERS and many others in a collection, 27 WAGONLOADS OF COTTON	Many would be impossible for high school groups, but others are not beyond the capacities and understanding of high school actors. They are mostly strong, serious dramas.
23. Yeats, William Butler	THE LAND OF HEART'S DESIRE CATHLEEN NI HOOLIHAN THE GREEN HELMET and others	These plays vary from verse plays through prose drama to fantasies.
24. A Few Additional Individual Plays for Consideration:	NEIGHBORS, Zona Gale. THE CLOUD, Lewis Beach. OVERTONES, Alice Gerstenberg. BOX AND COX, John M. Morton. THE MAKER OF DREAMS, Oliphant Down. THE DEVIL AND DANIEL WEBSTER, Stephen Vincent Benet. MASTER PIERRE PATELIN, old French farce. EVERYMAN ABRAHAM AND ISAAC THE SECOND SHEPHERD'S PLAY	Very interesting productions of these medieval plays have been done by amateur groups.
25. One-act Play Collections:	HARVARD DRAMATIC CLUB PLAYS, 2 volumes. PLAYS OF THE 47 WORKSHOPS, 4 volumes. WISCONSIN PLAYS. CAROLINA PLAYMAKER PLAYS, edited by Frederick H. Koch, several volumes. ONE-ACT PLAYS FOR STAGE AND STUDY, 10 volumes. THIRTY FAMOUS ONE-ACT PLAYS, edited by E. Cerf and V. Cartmell. REPRESENTATIVE ONE-ACT PLAYS BY BRITISH AND IRISH AUTHORS, edited by B. H. Clark.	
26. Very effective contest plays have been devised by using individual acts or scenes from full-length plays, with simple narration to fill in the cut portions. As examples, a few plays which lend themselves to this treatment are:	ESCAPE, John Galsworthy. LILIOM, Ferenc Molnar. VICTORIA REGINA, Laurence Housman. THE DOCTOR IN SPITE OF HIMSELF, THE IMAGINARY INVALID, Moliere. THE EMPEROR JONES, Eugene O'Neill. THE IMPORTANCE OF BEING EARNEST, Oscar Wilde.	

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THEATRE

(Continued from page 25)

The Moon Is Blue tells of young love and its vagaries. Mr. Herbert is at his best when writing of young adolescents. Patty O'Neill (played by Barbara Bel Geddes) and Donald Gresham (played by Barry Nelson) are more dynamic people than David Slater or Michael O'Neill (the Donald Cook and Ralph Dunn roles, respectively). The romance starts most fortuitously atop the Empire State Building, which is rapidly becoming the modern dramatist's favorite locale for romantic interludes.

The fact that *The Moon Is Blue* has a cast of four prompts one to inquire into the signs of a trend. Have the rising costs of production influenced playwrights toward writing plays for small casts? Have plays with only a few actors always been written, but perhaps producers are more alert for such plays today? In the very near future, Jan de Hartog's *The Fourposter*, which has been touring along the summer circuit, will bow in New York. This play has a cast of two — Hume Cronyn and Jessica Tandy have been filling the roles. It is actually too early to announce a trend, but the situation bears watching. Later reports will follow!

The roster of impending productions contains many other interesting items. Tom Ewell and Queenie Smith are coming in *Kin Hubbard*, a new play by Lawrence Riley. Almost all of the tickets have been sold for the Laurence Olivier-Vivian Leigh double bill of Shakespeare's *Antony and Cleopatra* and Shaw's *Caesar and Cleopatra*. The plays will be performed not together but at subsequent performances. It would be interesting to see the plays in both orders just to see the variations employed by the actors.

Two veterans of the entertainment media of the hotels in the Catskills are coming to town as legit-vaudeville shows. The first of these is Bagels and Yox; the second, Borscht-capades. Review of these must be deferred to a subsequent issue. Uta Hagen is to appear in the title role of Shaw's *Saint Joan*. This play was last presented in New York by Katharine Cornell during the 1936-37 season. I was fortunate in being able to see Winifred Lenihan (who played the title role in the first local production of the play presented by the Theatre Guild) enact the role at the Cambridge, Mass., Summer Theatre a few summers ago. One hopes that Miss Hagen will find the production most successful.

BRIEF VIEWS

By TALBOT PEARSON

SAMUEL FRENCH

New York and Hollywood

'Twas the Night Before Christmas by Lee Hendry. 1 m., 1 w. Royalty, \$5.00. To harassed parents Christmas Eve is not necessarily all sweetness and light. There are toys to be assembled, the tree to trim, the turkey to stuff. But Christmas is still Christmas, and its spirit cannot be kept down for long.

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The following plays are all non-royalty, with the purchase of printed copies:

Almost an Angel by Robert C. Mitchell. 7 copies. 4 m., 3 f. 30 minutes. Living room, modern. Another of the teen-age comedies which now vie with the traditional Christmas story. It deals with the efforts of a girl, and then her brother, to get out of playing an angel in a Christmas pageant. All ends well, on a note of peace on earth.

The Glory Foretold by Phyllis C. Burnley. 8 copies. 9 m., 4 f. (Ballet, Shepherds, etc.). The nativity from the viewpoint of the courtyard of the inn at Bethlehem. A blind fortune teller, other travelers, a dancing troupe, await some event of tremendous importance. The Wise Men and the Star appear. The stable doors are opened upon the tableau of the traditional nativity. A fresh and interesting approach.

The Cathedral Miracle by Helen M. Roberts. 8 copies. 4 boys, 4 girls, angel choir and angel musician. 2 scenes, medieval costumes. 45 minutes. Two children on their way to a Christmas service at the Children's Cathedral are delayed. They stop to help a crippled boy

and bring him to the cathedral. The service has ended by the time they arrive, but they are granted a miracle.

Our Lady's Juggler by Selena Royle. 5 copies. 4 m., 3 f. 20 minutes. One of the most charming of the Christmas legends retold by a narrator. All of the action of the play is pantomime. An effective means of telling once again a story which does not grow old.

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Elizabeth, by Sam Rulon. 3 m., 5 f., costume. Dining room of a Quaker home just outside Philadelphia in 1835. James, a very strict and orthodox Quaker, is the widowed father of a family of grown children, the last of whom is soon to be married. He also has the care of an old and childish aunt. For the last three years the household has been looked after by Elizabeth, who is blind and a non-Quaker. At the weekly family dinner James suddenly announces that Elizabeth must go back immediately to a home. There is no reason given, and as James is the head of the house, none is asked. His youngest daughter Charity with the help of the old aunt persuades James to admit his love for Elizabeth and the possibility of marriage to a non-Quaker.

Summer Comes to Diamond O, by Robert Finch. 8 m. Cook house on a Montana ranch. All the cowhands are discontented. They dream of going south where it is always warm and bright and where the food is better. Dressed in beautiful Western clothes, a stranger tells them wonderful tales of Mexico. Unfortunately the arrival of the sheriff spoils his story. Windy, the stranger, fell on his head, it seems, and all his wonderful tall tales are just that. The cowhands, the boss, even the cook persuade the sheriff to permit Windy to stay on at Diamond O and talk, so it will be summer all the time. A very fine script, for an all-boy cast.

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Meet Romeo Morgan, a comedy in three acts, by David Atlee Phillips. 6 m., 6 w. Royalty free for two performances when copies are purchased. An evenly balanced cast of characters in the inevitable "simple interior" with no particular costume problems and a simple prop list make this little piece tempting to read and mark down as a possibility. It is frankly tailored to the trade; the author knows class play requirements and difficulties are at a minimum. Yet it does not appear tongue-in-cheek and it has a great deal of charm. The Morgans have two sons, the elder one the idol of his school and of his mother. Father Morgan and the younger son are usually overlooked but they eventually assert their independence and with the help of the tomboy Mitzi, who lives next door, both the down-trodden males stand up for their rights. There is a production of *Romeo and Juliet* at school and much plotting and planning which nearly miscarries. But Mitzi has read her Homer and she invokes the aid of a pair of "sirens" to straighten out the tangle. All good fun and pretty good sense.

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teacher suggests that they try living other centuries; as Greece, 1200 B.C.; Verona, 15 Century; and France in 1890. This magic is wrought through the playing of three scenes from plays laid in those times. The inevitable conclusion of the three discontented teenagers—and of the audience—is that life in America, circa 1950, isn't so bad after all. Not difficult to stage and affording plenty of opportunity to all the nine girls of the cast.

THE DRAMATIC PUBLISHING COMPANY

Chicago, Illinois

Family Circle, comedy in 3 acts, dramatized by Anne Coulter Martens from the book by Cornelia Otis Skinner; royalty, \$25. Those few people who have not read the book will have learned by this time from the publishers themselves about this play. Comment may be limited to the statement that the characters are by now almost national figures, that the fun is gentle and always unexceptionable, and that whoever gets to play "Cornelia" herself will have a field day. Criticism may be leveled at the construction of the play as too rigidly following the line of the story, thereby lacking some suspense. But it is a thoroughly playable, likable, laughable job of writing and should be sure of favorable reception anywhere.

Statement of the ownership, management, circulation, required by the Act of Congress of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946.

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Leon C. Miller, Editor

Sworn to and subscribed before me this 27th day of September, 1951. (Seal) Geo. Schraffenberger, Jr. (My commission expires July 25, 1952).

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